

THE ATHLETIC

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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM, Bloomsbury.—**EVENING OPENING ON WEEKDAYS.**—Exhibition Galleries of the British Museum, Bloomsbury, will again be OPEN to the PUBLIC in the EVENING, from 8 to 10 o'clock, on and after MONDAY, August 17. **MR. MAUNDE THOMPSON, Principal Librarian and Secretary.** British Museum, August 11, 1896.

WORCESTER MUSICAL FESTIVAL.

SEPTEMBER, 6, 8, 9, 10, and 11, 1896.
SUNDAY MORNING, September 6.—Grand Opening Service. **TUESDAY MORNING—(St. Paul).** **TUESDAY EVENING.**—'The Light of Life,' composed for the occasion by Edward Elgar, and Selections from 'Samson.' **WEDNESDAY MORNING.**—Bach's Christmas Oratorio, Schubert's 'Great is Jehovah,' Goethe's 'By the Waters,' and Spohr's 'God Thou art Great.' **WEDNESDAY EVENING (Public Hall).**—Beethoven's Pastoral Symphony, and Miscellaneous Selection. **THURSDAY MORNING.**—Verdi's Requiem, Schumann's Rhenish Symphony, and Brahms' Advent Cantata. **THURSDAY EVENING.**—The Elijah. **FRIDAY MORNING.**—The Messiah. **FRIDAY EVENING.**—Special Closing Service.
Principal Vocalists.
Madame ALBANI, Miss ANNA WILLIAMS, Miss HILDA WILSON, Miss JESSIE KING, Mr. EDWARD LLOYD, Mr. HIRVEN JONES, Mr. WATKIN MILLS, and Mr. FLORIAN GREENE.
Programmes, containing full particulars, may be obtained either from Messrs. DEIGHTON & Co. or Mr. E. J. SPARK, High-street, Worcester.

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The Norwich Free Library Committee are desirous of PURCHASING an INDICATOR for 20,000 volumes, and of procuring a number of such appliances are invited to submit samples, together with description of working space occupied for 20,000 volumes, and price, on or before Saturday, August 23, addressed to me.
Models will be returned carriage paid.
GEORGE EASTER, Chief Librarian.
Free Library, Norwich, August 10, 1896.

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TECHNICAL SCHOOL, HUDDERSFIELD.—REQUIRED, a LECTURER for PHYSICS, APPLIED MECHANICS, and STEAM. Salary 2000.—Applications to be sent in not later than August 20 to S. G. RAWSON, B.Sc., Principal, Statement of duties, &c., may be obtained on application to T. THORP, Secretary.

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MR. HENRY BLACKBURN'S LECTURES at ART SCHOOLS and COLLEGES recommence in OCTOBER. DRAWING for the Free.—STUDIO open daily. Private instruction, and by Correspondence.—123, Victoria-st., S.W. (Mr. Army & Navy Stores).

TO LECTURE SOCIETIES.—W. LAW BROS has in preparation for the forthcoming Season a LECTURE on 'India and Palmyra and their Roman and Venetian Remains,' illustrated by Fifty Lantern Slides from Photographs taken by the Lecturer.—For terms, &c., apply to the Lecturer, Camera Club, W.C.

TO LECTURE SOCIETIES.—EGYPT OF TODAY, with Sixty-six exceptional Views of Natives and Scenes taken by the Lecturer, Mr. JAMES BAKER, F.R.G.S. F.R.Hist.S., Author of 'John Westcott,' 'By the Western Sea,' 'Mark Tullio,' 'Pictures of Bohemia,' and the Chief Correspondent of the *Zell Mail Gazette*, the *News Syndicate*, &c., in Egypt, Greece, Bohemia, Russia, Germany, &c. Times.—A vivid idea of the people... Received with every sign of approval and satisfaction. Crowded audience at the Imperial Institute, &c.—Synopsis and particulars of the Lecture Agency, Outer Temple, Strand.

ST. PAUL'S SCHOOL.—An EXAMINATION for FILLING UP about TWENTY VACANCIES in the FOUNDATION will be held on the 20th, 21st, 22nd, 23rd, and 24th SEPTEMBER NEXT.—For information apply to the Bursar, St. Paul's School, West Kensington.

THE YORKSHIRE COLLEGE, LEEDS.

THE TWENTY-THIRD SESSION OF THE DEPARTMENT OF SCIENCE, TECHNOLOGY, AND ARTS WILL BEGIN ON OCTOBER 6, and the SIXTY-SIXTH SESSION OF THE SCHOOL OF MEDICINE ON OCTOBER 1, 1896.

The Classes prepare for the following Professions:—Chemistry, Civil, Mechanical, Electrical, and Sanitary Engineering, Coal Mining, Textile Industries, Dyeing, Leather Manufacture, Agriculture, School Teaching, Medicine, and Surgery. University Degrees are also conferred in the Faculties of Arts, Science, Medicine, and Surgery.
Lydson Hall has been established for Students' residence.
Prospectus of any of the above may be had from THE REGISTRAR.

THE VICTORIA UNIVERSITY.

The following EXAMINATIONS will be held at Owens College, Manchester; University College, Liverpool; and Yorkshire College, Leeds, in SEPTEMBER:—
An Entrance Examination in Arts (Introductory to the Faculties of Medicine and Music), on MONDAY, September 21, and following days.
A Preliminary Examination (Introductory to the Faculties of Arts, Science, and Law), on MONDAY, September 21, and following days.
The Examination Fee (2s.), accompanied by a list of the subjects presented, must be sent to the REGISTRAR (from whom conditions of entrance and further particulars can be obtained) on or before September 7.
Manchester, August, 1896.

THE DURHAM COLLEGE OF SCIENCE, NEWCASTLE-UPON-TYNE.

Principal—Rev. H. P. GURNEY, M.A., D.C.L.
The College forms part of the University of Durham, and the University Degrees in Science and Letters are open to Students of both sexes. In addition to the Departments of Mathematics and Natural Science, complete Courses are provided in Agriculture, Engineering, Naval Architecture, Mining, Literature, History, Ancient and Modern Languages, Fine Arts, &c.
Residential Hostels for Men and for Women Students are attached to the College.
The TWENTY-SIXTH SESSION BEGINS SEPTEMBER 28.
Full particulars of the University Curricula in Science and Letters will be found in the Calendar (price 1s.).—Prospectus on application to THE SECRETARY.

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UNIVERSITY COLLEGE, LONDON.

The SESSION of the FACULTIES OF ARTS and LAWS and of SCIENCE (including the Indian and Oriental Schools and the Department of Fine Arts) will BEGIN on OCTOBER 6. The Introductory Lecture will be given, at 3 P.M., by Professor J. F. POSTGATE, M.A. Litt.D.

Subjects.	Professors or Teachers.
Latin	A. B. Housman, M.A.
Greek	J. A. Platt, M.A.
Hebrew (Goldsmid Professorship)	The Rev. Dr. W. Marks.
Comparative Philology	J. F. Postgate, M.A. Litt.D.
Archæology (Yates Professorship)	R. A. Gardner, M.A.
Egyptian Archaeology (Edwards Professorship)	W. M. Flinders Petrie, D.C.L. LL.D.
English (Qual. Professorship) .. .	F. C. Montague, M.A.
History	J. Selby, M.A. LL.D.
Philosophy of Mind and Logic .. .	H. S. Foxwell, M.A.
Political Economy	A. L. Bowley, M.A.
Statistics (Newmarch Lectureship)	G. Carey Foster, B.A. F.R.S.
Architecture	T. Roger Smith, F.R.I.B.A.
Fine Arts (Slade Professorship) .. .	Frank Brown.
French	H. Lallemand, B.A. Sc.
German	P. Althaus, Ph.D.
Italian	F. de Ascanio.
Mathematics	M. J. M. Hill, M.A. D.Sc. F.R.S.
Chemistry	W. Ramsay, Ph.D. F.R.S.
Pathological Chemistry	Vaughan Harley, M.D.
Physics (Guthrie Professorship) .. .	G. Carey Foster, B.A. F.R.S.
Zoology (Jodrell Professorship) .. .	W. F. R. Weldon, M.A. F.R.S.
Botany (Quain Professorship) .. .	P. W. Oliver, M.A. D.Sc.
Geology (Yates Goldsmid Professorship) .. .	L. L. D. F. G. S. F.R.S.
Physiology (Jodrell Professorship) ..	E. A. Schiffer, F.R.S.
Applied Mathematics and Mechanics	Karl Pearson, M.A. LL.B. F.R.S.
Mechanical Engineering	T. Hudson Beare, B.A. B.Sc. M.Inst.C.E.
Electrical Engineering	J. Fleming, M.A. D.Sc. F.R.S.
Civil Engineering	L. F. Vernon-Harcourt, M.A. M.Inst.C.E.
Roman Law	A. F. Muriel, M.A. LL.D.
Jurisprudence	J. Pawley Bates, M.A. LL.D.
Constitutional Law and History .. .	J. Pawley Bates, M.A. LL.D.
Law (Quain Chair)	Augustine Mitchell, Q.C. M.P.
Indian Law	J. V. Neill.
Sanskrit	C. Rendall, M.A.
Pali	T. W. Rhys Davids, Ph.D.
Arabic	A. R. Strang, M.A.
Persian	E. Denison Ross, Ph.D.
Hindustani	J. P. Blumhardt, M.A.
Marathi	J. W. Neill.
Tamil	R. W. Frazer, B.A. LL.B.
Burmese	R. F. St. A. St. John, M.A.

Students are admitted to all Classes without previous examination. Scholarships, &c., of the value of 2,000, are offered for competition annually. The regulations as to these, and further information as to Classes, Prizes, &c., may be obtained from J. M. HORSBURGH, M.A., Secretary.

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And at the GALIGNANI LIBRARY, 224, Rue de Rivoli, Paris.

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The WINTER SESSION will BEGIN on THURSDAY, October 1, 1896. Students can reside in the College within the Hospital walls, subject to the Collegiate regulations.
The Hospital contains a service of 750 beds. Scholarships and Prizes of the aggregate value of nearly 8000, are awarded annually.
The Medical School contains large Lecture Rooms and well-appointed Laboratories for Practical Teaching, as well as Dissecting Rooms, Museum, Library, &c.
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OPEN SCHOLARSHIPS.
Four Scholarships and One Exhibition, respectively worth 150l., 75l., 75l., 50l., and 25l. each tenable for One Year, will be competed for in September, 1896. viz. One Senior Open Scholarship, of the value of 75l., will be awarded to the best Candidate (if of sufficient merit) in Physics and Chemistry. One Senior Open Scholarship, of the value of 75l., will be awarded to the best Candidate (if of sufficient merit) in Biology and Physiology.
Candidates for these Scholarships must be under Twenty-five years of age, and must not have entered to the Medical and Surgical Practice of any London Medical School.
One Junior Open Scholarship in Science, value 150l., and One Preliminary Scientific Exhibition, value 50l., will be awarded to the best Candidates under Twenty years of age (if of sufficient merit) in Physics, Chemistry, Animal Biology, and Vegetable Biology. The questions for the Scholarship of 150l. will be of about the range required for Honours in the London University Preliminary Scientific Examination, and those for the Preliminary Scientific Exhibition will be of about the range of the pass questions in that Examination. The Jefferson Exhibition, value 50l., will be competed for at the same time. The subjects are Latin, Mathematics, and any one of the three following Languages—Greek, French, and German.
The Classical subjects are those of the London University Matriculation Examination of July, 1896.
The successful Candidates in all these Scholarships will be required to enter to the full Course at St. Bartholomew's Hospital in the October succeeding the Examination. The Examination for these Scholarships will be held on September 23, 1896.
For particulars application may be made, personally or by letter, to THE WARDEN of the COLLEGE, St. Bartholomew's Hospital, E.C.

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ST. MARY'S HOSPITAL MEDICAL SCHOOL.

Paddington, W.—The WINTER SESSION BEGINS on OCTOBER 1 with an Introductory Address, at 4 P.M., by Mr. MORTON SMALR. The Annual Dinner will be held in the evening, at the King's Hall, Holborn, on Wednesday, Dr. FARQUHARSON, M.P., in the Chair.

RESIDENCE SCHOLARSHIPS IN NATURAL SCIENCE.

One of 105l., Five of 52l. 10s., will be awarded by examination on September 23 and 24.
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LITERATURE

The Diary of Samuel Pepys. Translated from the Shorthand Manuscript by the Rev. Mynors Bright, with Lord Braybrooke's Notes. Edited, with Additions, by Henry B. Wheatley, F.S.A. Vol. VIII. (Bell & Sons.)

FROM the purely historical point of view this—the concluding volume of the 'Diary'—is less interesting than some of its predecessors; from the social and personal it may stand a comparison with any of them. Among other plums it contains the celebrated story of Mrs. Pepys's attack on her husband's nose with the red-hot tongs, a story, it will be remembered, whose real meaning was first brought out by Mr. Mynors Bright. Mr. Wheatley leaves the facts unchanged, though a new word here, a line there, renders the picture more complete. And in this, as elsewhere, many of Mr. Bright's omissions or alterations seem to have been made with no other purpose than that of omitting or altering something. Otherwise, why such as when "my wife coming up suddenly, did find me embracing the girl... my wife was struck mute and grew angry, and so," continues Bright, "her reason come to her, grew quite out of order"? But for reason Mr. Wheatley reads *voice*, which is clearly better sense. And in the next day's entry Bright omitted the clauses in brackets:—

"Home and to dinner, finding my wife mightily discontented [and the girl sad, and no words from my wife to her. So after dinner they out with me about two or three things, and so home again, I] all the evening busy and my wife full of troubles in her looks, and anon to bed, where about midnight she wakes me and there falls foul of me again, [affirming that she saw me hug and kiss the girl; the latter I denied, and truly, the other I confessed and no more,] and upon her pressing me did offer to give her under my hand that I would never see Mrs. Pierce more nor Knepp, but did promise her particular demonstrations of my true love to her, owning some indiscretions in what I did, but that there was no harm in it."

Such omissions certainly weaken the narrative and serve no possible end, except to

make the book shorter; and as the book ran to six goodly volumes as it was, the addition of a seventh would not have mattered very much. Thanks to Mr. Wheatley these little touches are now restored; and here and throughout we can see how the effect has been marred by this unnecessary, injudicious, and irritating method. Here, for instance, is a slight change—slight as to magnitude—which goes far to alter the meaning of the sentence. Pepys, being at the theatre, says, "It vexed me to see Moll Davis, in the box over the king's and my Lady Castlemayne's head, look down upon the king, and he up to her; and so did my Lady Castlemayne once, to see who it was; but when she saw her, she looked like fire"; so Mr. Wheatley; but in Bright's edition these last words stand "she blushed like fire." To a notice of Lady Castlemayne blushing Pepys would scarcely have added, "which troubled me." Mr. Bright's omissions may perhaps be properly reduced to three heads: First, the passages more or less indelicate or worse, the omission of which was honestly avowed, and in some of which he may be thought to have been at times needlessly scrupulous; Secondly, the repeated mention of daily routine, such as "so home and to supper and to bed," things that may perhaps be taken for granted, though the repetition gives a colour to the narrative; and thirdly, words and sentences which have a distinct meaning, illustrative of Pepys's character or of the times in which he lived. Omissions of this kind were not avowed by Mr. Bright, and we must, therefore, suppose that he included them under the two former heads: a strange blunder for an editor to fall into. Neither time nor space would permit anything like a list of the shortcomings of Mr. Wheatley's predecessor in this respect; possibly Mr. Wheatley himself may by-and-by point out some of them; but we may now call attention to a few, as indicating the absolute necessity there was for this revised edition. We quote the sentences as given by Mr. Wheatley, marking the omissions in brackets:—

"May 20, 1668. Walked over the Park to the Mulberry Garden, where I never was before; and find it a very silly place, worse than Spring Garden, and but little company, [and those a rascally, whoring, roguing sort of people,] only a wilderness here, that is somewhat pretty [but rude]."

"May 21. Sir Richard Ford.....congratulates me, as one or two did yesterday, on my great purchase; and he advises me rather to forbear, if it be not done, as a thing that the world will envy me in: and what is it but my cousin Tom Pepys's buying of Martin Abbey in Surrey! [which is a mistake I am sorry for, and yet do fear that it may spread in the world to my prejudice]."

On June 19th he has:—

"So to supper and talk and all in good humour, [and then to bed, where I slept not well, from my apprehensions of some trouble about some business of Mr. Povy's he told me of the other day]."

What this business was is not stated, but it not impossibly refers to an entry on the previous day:—

"Met with Povy, who tells me how hard Creed is upon him, though he did give him, about six months since, I think he said, fifty pieces in gold; and one thing there is in his

accounts that I fear may touch me, but I shall help it, I hope."

It is pretty safe to assume that any business which kept Pepys awake at night was the danger of some little "job" of his being discovered.

These references about his eyes are interesting:—

"June 20. I to Mr. Povy's and there settled some business; and here talked of things, and he thinks there will be great revolutions, and that Creed will be a great man, though a rogue, he being a man of the old strain, which will now be up again. [So I took coach, and set Povy down at Charing Cross, and took my wife up.....and so we home, and there able to do nothing by candle light, my eyes being now constantly so bad that I must take present advice or be blind. So to supper, grieved for my eyes, and to bed.]"

"June 21. [After dinner she—my wife—to read in the 'Illustre Bassa' the plot of yesterday's play, which is most exactly the same, and so to church I alone, and thence to see Sir W. Penn, who is ill again, and then home, and there get my wife to read to me till supper, and then to bed.]"

Here are two or three little omissions, not, indeed, of prime importance, but misleading and irritating:—

"August 4.....I sat up till two in the morning, drawing up my answers and writing them fair, which did trouble me mightily [to sit up so long], because of my eyes."

"August 5. [So to bed about two o'clock, and then] up about seven and to White Hall, where read over my report.....at the Council Board with great good liking, but Lord! how it troubled my eyes, [though I did not think I could have done it, but did do it and was not very bad afterward.....] Met Fitzgerald, and with him to a tavern to consider of the instructions for Sir Thomas Allen against his going to Algiers; he and I being designed to go down to Portsmouth by the Council's order, [and by-and-by he and I went to the Duke of York, who orders me to go down] to-morrow morning."

Such a list might be spun out indefinitely. One more instance must suffice. It is in the last sad entry on May 31st, 1669, in which Pepys notes his resolve to have his journal from this time forward

"kept by my people in longhand; and must therefore be contented to set down no more than is fit for them and all the world to know; or, if there be any thing, which cannot be much, now my amours [to Deb.] are past, and my eyes hindering me in almost all other pleasures."

But there is a world of meaning in the two words omitted. We should like to ask Mr. Wheatley if he knows anything about this proposed journal in longhand. We gather from his short preface that he believes it was not kept. Has he made inquiries? Even so, it may be worth while to call attention to Pepys's statement. He may have carried out his resolve, and the journal may be hidden away in an old chest or garret, waiting for its value to be recognized. That some and valuable papers belonging to Pepys went astray and have never been recovered we know; and amongst them—we will again mention it—was Evelyn's 'History of the Second Dutch War,' which was lent to Pepys and vanished from sight. This would be a find, if it could only be made, of literary and historical interest not to be surpassed.

With this volume the 'Diary' comes to an end. Mr. Wheatley promises a supplementary volume to contain an intro-

duction, an elaborate index—the fuller the better; that in the sixth volume of Bright's edition is most annoying—maps, appendices, and other papers. For all this we shall be duly grateful. There is no one but Mr. Wheatley who can furnish these papers, just as there is no one but himself who could so well have brought this edition of the 'Diary' to a successful termination. Yet more is wanted; and if Mr. Wheatley has not already done so, we hope that, after a sufficient breathing time, he will take in hand 'The Voyage to Tangier,' which has never been printed since it was first edited—very imperfectly—by Mr. Smith. An edition of this voyage and of a fairly complete selection from Pepys's letters and papers would form a most valuable supplement to the 'Diary,' for which, in its completeness, we tender our thanks to the editor.

The Battle of Bosworth. By James Gairdner. (Nichols & Sons.)

BOSWORTH FIELD is one of the most difficult battles in the military history of mediæval England. Its details are not so completely lost as those of Mortimer's Cross or Hedgeley Moor; its site is not so entirely transformed by modern alterations as are those of Barnet and Tewkesbury. Yet the data which are to be extracted from the few contemporary authorities for the fight, from local tradition, and from personal examination of the spot are so vague that two competent modern specialists can differ on every point in their accounts of the stirring events of August 22nd, 1485. Mr. Gairdner's pamphlet, which now lies before us, is practically an attempt to show that Sir James Ramsay's version of the battle, published three years ago in the second volume of his 'Lancaster and York,' is elaborately wrong. After a careful comparison of the two narratives, we are convinced that the destructive portion of Mr. Gairdner's little work is perfectly successful. But when he in his turn becomes constructive, we are obliged to confess that we find his account almost as unsatisfactory as that of his predecessor.

We may sum up first of all the undisputed points in the narrative. Every one admits that Richmond was moving eastward, with the intention of striking at London, down the line of the Watling Street. At Atherstone, where he lay the day before the battle, he was upon the line of the old Roman highway. But King Richard, advancing westward from Leicester on the same day that the earl left Atherstone, had placed himself so close to the line of Watling Street that he had it in his power either to throw himself across it and bar the pretender's further advance, or to strike the flank of his army if it should rashly endeavour to push across his front. Stapleton, where Richard lay on the night of the 21st, is only four miles from the highway. An hour's march would bring him into contact with the earl's host, if it pressed forward on its original route. Richmond, however, was playing a bolder game than might have been expected, when we consider the scanty numbers of his followers and the moderate amount of support which he had hitherto enlisted. Confident in the secret promise of aid which he had received from the two Stanleys, and well acquainted

with the disaffection which sapped the strength of the king's army, he had resolved to force on an engagement. With that object he swerved off the line of Watling Street, and moved eastward on to the "White Moors" to meet Richard. Their camps were pitched less than three miles from each other when the dawn of August 22nd broke, and each must have been well aware of the other's position and intent. About equidistant from the two hostile forces lay the bivouacs of the Cheshire and Lancashire levies whom the two Stanleys were bringing up, ostensibly to join the king, in reality to attack him. Sir William Stanley, as both Mr. Gairdner and Sir James Ramsay suppose, was somewhere near Nether Coton. For Lord Stanley's position we prefer Bosworth Park (Sir James's hypothesis) to Dadlington, where Mr. Gairdner places him.

Between Richmond's camp at Shenton and Richard's at Stapleton there was no obstacle but two marshy brooks, the Sense and its affluent the Tweed. Now, since the land has been drained, they are insignificant rivulets; but in the fifteenth century they were probably considerable streams, and they were certainly fringed in parts by boggy meadows, which formed an appreciable hindrance to military operations, especially to the movement of the dismounted men-at-arms in heavy plate-armour who formed the core of either host.

The country between the two armies is slightly rolling ground, of which the main feature is a considerable ridge called Ambion Hill. This Richard seized on the morning of the 22nd, and on it he drew up his host in three "battles," headed respectively by the Duke of Norfolk, the Earl of Northumberland, and himself. It seems to have escaped both Mr. Gairdner and Sir James Ramsay that Norfolk as Earl Marshal would certainly lead the right wing, and Northumberland the left. The former implicitly and the latter openly places Norfolk on the left, and thereby comes sad confusion in each of their narratives. Richmond, on the other side of the Sense brook, arrayed his men in two divisions only, the "vaward" led by Oxford, the "main battle" by himself. His army was little more than half the strength of the king's, and he had not enough men to form a "rearward." Unless he had been certain of the Stanleys' aid, he would have been perfectly mad to offer battle.

We have now arrived at the point at which the difficulties of the battle begin. Polydore Vergil, the sole chronicler who has related the fortunes of the day with any attempt at tactical details, opens his account of the actual fighting by the statement:—

"Inter utrumque exercitum intercedebat palus, quam Henricus de industria ad dexteram dimisit, ut suis instar munitionis esset: simul id faciendi solem a tergo reliquit. At rex, ubi vidit hostes præterisse paludem, suos impetum in eos facere jubet."

It is, perhaps, worth mentioning that 'The Rose of England,' a contemporary or almost contemporary ballad, also mentions the fact that the Lancastrians had the sun at their backs. Richmond, therefore, in attacking had a marsh on his right hand, and the sun at his back. Where are we to look for the marsh, and how are we to range

the earl's host so that they shall have the sun at their backs as they deliver their assault on Ambion Hill? Sir James Ramsay puts the marsh at the north-western foot of the hill, and thereby compels Richmond to execute a circular flank march round the king's position, so as to bring him with his right flank touching the boggy ground. But when he has done this, we find that the Lancastrians, so far from having the sun at their backs, are facing due south. He is therefore, as Mr. Gairdner very truly remarks, contradicting one-half of Polydore Vergil's data by misplacing the marsh. Mr. Gairdner himself places the "palus" due west of Ambion Hill, and thus obviates the necessity for making Henry perform the lengthy and dangerous circuit which Sir James describes. But, though so far improving the tale, he still brings the Lancastrians into contact with the Yorkists with the sun by no means at their backs. Indeed, if the battle began at early morn it would be in their eyes, if at noon on their right hand. Obviously we are still far from having arrived at a solution of the difficulty.

After a careful study of the countryside, it appears to us that the only hypothesis which suits both of Polydore Vergil's data is that the marsh lay to the south-east of Ambion Hill, north of the spot where the Sense and the Tweed meet, and much about the place where the modern canal to Ashby-de-la-Zouche makes its curious loop to the eastward. If Richmond marched to assault Ambion Hill from the south and west, across the slopes now known as Radmore Plain, he would by ten or twelve o'clock in the morning have the sun directly at his back, according to the chronicler's statement. The king's army then must have been facing south by south-west, Norfolk at the west end of Ambion Hill, the king at the centre of it, Northumberland at its eastern end with the marsh in front of him.

Having got level with the marsh, Oxford and Richmond halted; if they had advanced any further their right would have been uncovered and exposed to a flank attack from Northumberland. But as they came to a stand Richard and Norfolk charged down upon them, the former engaging with Richmond's battle, the latter with Oxford's. The clash must have reached all along the western half of the southern slope of Ambion Hill. Northumberland having nothing but the marsh in front of him, and being by no means whole-hearted in the king's cause, held back and took no part in the fight.

When the two armies were well engaged, and before any decisive event had taken place, the treacherous Stanleys intervened, striking the royal host in flank and rear by an assault probably delivered up the north-western slope of Ambion Hill. Immediately the whole of Richard's unwilling followers broke and began to leave the field. Northumberland's wing could get off with ease, and streamed away southward round the right end of the marsh. But Richard and Norfolk were almost surrounded. There was a momentary chance for the usurper to escape. Sir William Harrington brought him his horse and besought him to fly. But in the stirring words of the old ballad of 'Bosworth Field' he answered:—

"Nay, give me my battle-axe in my hand,
Set the crown of England on my helm so high,
For by God that shaped the sea and land
King of England this day I will die.
One foot I will never flee while the breath is my
breast within."
As he said so did it be: if he lost his life he died a
king.

Dashing into the midst of Richmond's main battle, he was beaten down and slain. With the king fell his truest adherents, Norfolk, Ferrers, Radcliffe, Brakenbury, Robert Percy, and Trimbald, who bore his standard. Of his large but disloyal army only a few hundreds fell; the Lancastrians showed less than the usual cruelty of the Wars of the Roses, and did not press the pursuit for more than two miles.

There is one more point on which we have to join issue with Mr. Gairdner. Cannon balls have been dug up on the western end of Ambion Hill, somewhere in the direction where Norfolk's division must have been posted. From this he argues that Richmond must have possessed artillery, and set it to play upon the Yorkist right from somewhere in the rear of his own host. At the same time he adds that "Richard could not have had any guns, as he had marched fifteen miles from Leicester the day before, and, even if he had dragged ordnance with him, could not have got the guns up the steep ascent of Ambion Hill." All this, we fear, is hopelessly wrong. No fifteenth century artilleryman would have attempted to fire uphill over the heads of his own friends; guns were always placed in front of the host, and did little enough damage there—as Machiavelli remarks in his 'Arte di Guerra.' Moreover, there is no likelihood that Richmond had guns at all; Mr. Gairdner's suggestion that he may have got them from Tamworth Castle is a pure supposition. On the other hand, Richard certainly had a heavy park of artillery—the ballad of 'Bosworth Field,' whose first version must belong to a very early date in the sixteenth century, states that he had

Seven score serpentines locked in a row,

and though the numbers may be exaggerated, it is hardly questionable that guns were there. The Yorkist kings were very careful of their field train, and Edward IV. hurried his along with him on the forty-mile march that occupied the day before Tewkesbury. The cannon balls found on the crest of Ambion Hill were, we doubt not, unexpended ammunition of Richard's serpentines, spilled when the Lancastrians captured the royal artillery.

We are sorry to have to differ on so many points from a recognized authority for the reign of Richard III., but we think that any one who carefully works out the sites and the few data given by Polydore Vergil, the 'Croyland Chronicle,' and the ballads of 'Bosworth Field' and 'Ladye Bessie' cannot avoid coming to some such conclusion as we have stated above.

Rôles Gascons. Transcrits et publiés par Charles Bémont. Supplément au Tome Premier, 1254-5. (Paris, Imprimerie Nationale.)

A CENTURY and a half have elapsed since Thomas Carte published his 'Calendar of the Gascon Rolls in the Tower of London,' a somewhat erratic work, which

has, however, proved of great assistance to six generations of mediæval students. A still further contribution to the classification of these interesting records was made just a century later in the shape of a list which is printed in one of the early reports of the Deputy-Keeper. Some years later still M. Francisque Michel was appointed to prepare a printed text of the Gascon Rolls during the reign of Henry III.—a work for which he appeared to be eminently qualified by his special researches in the local history of Gascony. Unhappily, the progress of the work was interrupted by the editor's death; but before it was resumed, through the intervention of the French Government, it was thought advisable to prepare the supplementary volume which has now been issued by the authority of the Minister of Public Instruction, being edited, under the supervision of M. Paul Meyer, by M. Chas. Bémont, of the École des Chartes.

There can be little doubt in the minds of all who have carefully examined the edition prepared by the late M. Michel that some such supplement was required in order to bring the work up to the standard of modern historical research. Indeed, it would be difficult to make any distinction herein between this and many other Record editions of the same period and character. After all, the editor of an official publication is bound by the exigencies of the series. Nothing is more certain than that the greater number of the publications of the old Record Commission will have to be re-edited at no distant date with an intelligible text, an intelligent introduction, and a scientific index. The case of M. Michel's edition of the *Rôles Gascons* very much resembles one of these, but here the text is at least intelligible to the average student.

It is true that at first sight the list of *errata* prepared by M. Bémont seems to reflect upon the value of this printed text. Some of these mistakes are curious and instructive, but they are at least partially excused by the conditions under which the work was carried out. M. Bémont himself is careful to point out that, whereas it was absolutely necessary, in the case of a text which "bristles with proper names of persons or of places," to have frequent recourse to the original MSS. or to a photographic facsimile, M. Michel had to be content with an unextended office copy which was supplied by the Public Record Office. To edit a record under such conditions is to work in the dark, and we are not surprised to find that M. Michel's text teems with errors of which it is only fair to suppose that the greater number were due to his inability to collate the official transcripts with the Rolls themselves. Of course, the only safeguard against mishaps of this kind is the use of photography in the place of transcripts, unless these transcripts are made in a thoroughly scientific manner.

Of the new editor's work it would be impossible to speak too highly. M. Bémont's record scholarship and well-known palæographical skill have enabled him not only to correct the chief errors of the existing text, but to avoid their repetition in the supplementary rolls which are printed here as an appendix.

But M. Bémont is not merely the most

accomplished scholar of his time in that great École des Chartes which is one of the things the English historical student can only envy. His introduction to the present volume must be regarded as a contribution of the first importance to the history of the English occupation of the south of France. This is more especially true of the chapter on the "Government of Prince Edward in Gascony," which is ostensibly based upon a unique Roll of Patents for the years 1259-60. Upon this text M. Bémont has based a most complete and learned description of the English policy and institutions in Gascony during the Edwardian viceroyalty. In short, this valuable contribution to mediæval historical research may be regarded as a sort of pendant to the same editor's excellent monograph on Simon de Montfort, and as a supplement to Prof. Tout's sketch of the reign and policy of Edward I.

The index to the completed text of the Gascon Rolls included in M. Michel's edition and in the present supplement deserves a special notice. This is absolutely the first time, so far as we are aware, that an English record has been published with a sufficient index. It is not enough to print proper names of persons and places in an unextended form, in an index at least, and it is fortunately no longer regarded as decent to print place-names in a mediæval index without adding their modern equivalents. We have not yet got so far as to identify and modernize the names of persons derived from such place-names; but M. Bémont not only adds this instructive process to the others, but he introduces several further innovations which must command our careful attention. Thus names of persons are given under the Christian name, with a cross-reference from the surname, which in the great majority of cases is a place-name. The "matters" contained in the index are also distinguished by small capitals, which are much more effective than the usual italic type. It is almost unnecessary to add that the arrangement and printing of this volume are as perfect as we are accustomed to find in the case of publications issued with the authority of the French Education Department.

History of the Panjab from the Remotest Antiquity to the Present Time. By Syad Muhammad Latif. (Sampson Low & Co.)

IN his preface to the present history (written, by the way, some seventeen years ago) Muhammad Latif explains the aim of his literary labours to be the supply of a manifest want. He shows that while we have histories of the Sikhs from the time of Bābā Nānak, the founder of their religious system (A.D. 1469-1552), and narratives of the fortunes of that people and their rulers for the three hundred and forty odd years after Nānak's death, not one of the books from which our knowledge is obtained enlightens the reader on Panjāb history in the "pre-Sikh period," much less in the "Hindu and pre-Hindu periods." Moreover Muhammad Latif adds that in these local records the wars with the British are imperfectly described, while the account of the second Sikh war and the annexation of the country to British India is "entirely

omitted." That little or nothing is said of the period subsequent to the British conquest, he naturally attributes to the circumstance that so many of the works referred to were written or compiled at the actual time of the said annexation. Practically, his endeavour has been, by going outside the range of local chronicles, to bring together and utilize all available writings, whether by natives or Europeans, which bear in any way upon his particular subject. It is thus that he claims to have evolved the story of the Panjáb from the earliest to the latest period open to the annalist; and he expresses the hope that, "among the friends of civilization and of English progress generally," he may find interested readers.

In work of this kind—which is rather that of the compiler than historian—it can scarcely be expected that the *ipsissima verba* of the several authorities drawn upon should be invariably changed for newly turned phrases and sentences. But the learned Saiyid would have performed his task more satisfactorily had he quoted freely and literally from his originals, with acknowledgment, rather than left the source of his information in certain salient passages doubtful. That he has relieved himself from any charge of vulgar plagiarism by a full mention in his preface of the many publications to which he has had access may be readily admitted. The question is not one of borrowing, but of method in historical compilation. As regards the biographies of Farishta, for instance, some students might like to know whether (in a brief notice such as that, say, of Sultána Razia Begum) they are reading modified passages from Briggs or a new rendering of the Persian text. If, as is probable, the author's knowledge of Persian is equal to that he has acquired of English, he may be reckoned a specially accomplished interpreter in both languages.

Dividing his book into five parts, he discusses in the first, or "Early Period," the hydrography of the Panjáb; its physical features, area, population, climate, and products; its aborigines and religions, ancient and modern Hindus and Buddhists; the Aryan conquest, Egyptian, Macedonian, and Muhammadan invasion. In the second, or "Mahomedan Period," he tells us of the several dynasties from the Ghaznavide conquest to the re-establishment of the Mughals, and of the reigns of the Delhi emperors from Akbar to Shah 'Alam II. In the third division, or that called "The Rise of the Sikhs," he takes his reader from Gúru Nának to Ranjit Singh, whose life and career, and the period following whose death, supply material for Parts IV. and V. A long and interesting note describing the person and character of Nadir Shah carries us back pleasantly to Fraser's lively history of that monarch, in which it originally appeared, and the retrospect is suggestive. Could not, we feel inclined to ask, more of these quasi-obsolete volumes be restored to the light of day? Surely, if some enterprising publisher would continue the process lately inaugurated in the case of Morier's 'Hajji Bába,' and undertake the issue of a series of "Oriental Romance and Travel," abundance of matter fitted for reproduction would be forthcoming in Morier,

Fraser, Pottinger, Malcolm, and many others meet for rescue from oblivion. Not only would these be entertaining and instructive to the ordinary reader, but they would also have their uses for present and future generations of diplomatists. They must, however, be re-dressed in modern form, to suit the taste of the hour.

Upon the whole, although the want of an available storehouse from which the reading public might obtain a history of the Panjáb may have been somewhat over-accentuated in the prefatory remarks, the present volume is a useful and opportune adjunct to existing publications. The author may be congratulated on having put together a record which, in an educational point of view, should be valuable to both native and European students. He is one of those noteworthy Muhammadans of India whose zeal and intelligence are beyond question; one who has filled offices of distinction in his own land, is a member of the Asiatic Society of Bengal, and has quite recently been enrolled a member of our London Asiatic Society. But he has merited yet further honourable mention. He is not simply a loyal British subject, but he openly seeks to impress his loyal convictions on his fellow countrymen. Here are some fragments of his teaching, gathered from the introduction to his book:—

"Remember that we are living in the Victorian age, an age unrivalled in history for the blessings of peace. We have the honour and satisfaction of being the subjects of the Lady Queen, that great Empress, than whom a more gracious sovereign, a more pious lady, a kinder mother, a more beloved ruler.....the world has not seen. It is she, the ruler of the nation whose flag floats in every quarter of the globe, whose power extends to remotest seas, whose language is spoken over the whole surface of the civilized world, whose possessions comprise a seventh part of the earth's surface, and on whose empire the sun never sets; it is she who has ever the prosperity of her Indian subjects at heart.....The Christian, the Jain, the Hindu, the Buddhist, the Mahomedan, and the Sikh share alike the bounty of her reign, and are equally protected by the laws instituted under her beneficent rule.....Think not, under any guise or pretext whatever, of rivalry with your rulers, for that is sure to bring upon you the wrath of God and misfortune. Remember that you are as yet but learning your alphabet in the great School of Progress, that you have only just set your foot on the threshold of that Grand Institution, that you are as yet but on the first step of the ladder which leads to the lofty palace of Human Glory, and that the ambitious ideas of some among you, of equality with the Conquerors of the East, however mildly you may desire to express them, or in whatever phraseology you may endeavour to cloak them, will, in the end, redound to your own discomfiture and hurt. My last advice to you, young men, is *Fear God, love mankind, and honour the Empress*. Let this motto be instilled not only into your own minds, but into those of your children."

Half a century ago such expressions would have been received with suspicion. At the present time there is much reason to believe them genuine, and the reflection is gratifying. That an educated and thinking native should so speak is a fact creditable both to the rulers of India and to those who do their behests. It is something on which Englishmen may fairly congratulate their Government and themselves; something which

supplies a better cause for gratitude than the annexation of new territory.

Under a Border Tower: Sketches and Memories of Ford Castle. With a Memoir of its late Noble Châtelaine, Louisa, Marchioness of Waterford. With Illustrations. By Hastings M. Neville, Rector of Ford. (Newcastle-on-Tyne, Mawson.)

THE title of this book—ample, ambagious, exhaustive, with the touch about the "late noble châtelaine"—gives the clue to its leisurely, digressive, aristocratic contents. It appears that an eminent military man when walking over Flodden Field, which is of course close to Ford, roused the rector of that interesting Border parish to a sense of his opportunities with the words, "You should write something." On being pressed for closer precision, this martial counsellor proceeded thus vaguely, "Well, record what you see and know; and as to being exact, you can at any rate give your own view of things." To this ambiguous oracle the Rev. Hastings Neville traces the inception of the present work. Smaller things have caused greater effects, as Mr. Shandy has been at pains to prove. There is not, indeed, much elaboration about 'Under a Border Tower.' Mr. Neville has not the most elementary notion of the workmanship required for a book. Nothing could be easier than to point out the repetitions, the aimlessness, the bathos, the opportunities missed, with which the twenty-one chapters abound. But to poke fun at the Rector of Ford's literary shortcomings would not only be ungracious, seeing how modest he is about his own performance; it would also show inability to appreciate real merits veiled under an unpromising exterior.

The truth is that the "late noble châtelaine" has very nearly strangled the book. The first half is wholly surrendered to her, and yet Mr. Augustus Hare had already devoted the third volume of 'Two Noble Lives' to the artistic and charitable labours of Louisa, Marchioness of Waterford. Mr. Hare spoke of "our Lady" with bated breath, like a pilgrim at a shrine. Mr. Neville chants his orisons at the same altar. The tone is natural enough in the welcome guest and biographer; it is almost inevitable in the parish priest of my Lady Bountiful. No one, probably, who came under Lady Waterford's influence could write otherwise; the Rector of Ford least of all. But equally it must be confessed that to those who did not come under the beneficent sway of Ford Castle this repetition of homage is a little fatiguing. It was excessive in Mr. Hare's book; it is oppressive in Mr. Neville's.

But when we have finished the first nine chapters, and heard all about Lady Waterford's cartoons for Ford School (which are well reproduced here), and been told stories of her models, and heard of Mr. Holman Hunt's admiration and the adoration of two Mr. Severns, we emerge into a healthier atmosphere. Mr. Neville writes with insight and learning about the Border hamlet of Heatherslaw, the castle, and the Parson's Tower. He is not above telling ghost stories, and "Dick the Keeper" evidently was an admirable medium for thought transference. The rectory itself has its

private ghost, in the shape of an unpleasant thing that shakes the bed curtains vehemently about your ears, and warns you "with appalling emphasis, 'This is not a spare room.'" Old superstitions and local customs crop up throughout the meandering chapters, along with much sage reflection and not a few extremely obvious truths. To be buried on the north side of the churchyard (proper to suicides) was the worst end you could wish an inhabitant of Ford, and the people dreaded more than the blackest curse the threat of an irritated priest to "lay them at the back of the church." More cheerful is Mr. E. H. Neville's brisk chapter on "Foxhunting in Glendale," wherein he repeats the story of the man who misbehaved himself with a famous Southern pack, and received solemn sentence from the assembled members: "Hunt no more with us for ever, but hunt hereafter with the Berwickshire," which was evidently held to be equivalent to a command to go and break his neck. There is another story, too, about the master, the late Lord Wemyss, which will be appreciated by those who knew his temper:—

"Once at a meet at Ford Bridge a strolling brass band happened to pass, and began to play, to Lord Wemyss's unbounded fury, which was not mollified by my brother Percy, who was always full of chaff, going up to him and asking: 'I beg your pardon, Lord Wemyss, but do you *always* have a band at the meet?'"

This comes from a chapter contributed by the Rev. F. H. Gooch, of Thursley, which is the gem of the book. As the diary of a sporting parson, interspersed with irrelevant local calamities, it is unique:—

"Took funeral of poet Will Robson.....Fished at Tweed Mill with Rector. He caught two salmon and I caught one.....Married at Thursley.....Unsuccessful attempt to introduce cricket at Ford. Ground very bad, and I got hit in the eye by a very fast ball from Major Dickens and had to take Services next day with a black eye. N.B. This occurred to me again years afterwards in Suffolk.....Played for Kelso v. Dalkeith, and Dickens brought me to grief again on way home. His dog-cart turned a somersault, and my ankle was badly cut. I was, however, able to take Services next day.....Jack Henderson drowned at Henlaws.....Lord Brownlow's wedding at Ford.....Jack Henderson's funeral.....Choir picnic at Twizel. Great fun."

These are samples of strange transitions occurring in juxtaposition in a single page of this delightful diary. Mr. Gooch is a mighty man with the rod. His bag for 1868 was "Trout, 1,305; whiting, 20; bull trout, 9; grilse, 4; salmon, 7; total, 1,345." He had also a good record as a shot, but as a diarist he beats all records. Here is one of his little notes:—

"Rural Deanery meeting at Norham, and opening of new organ. Very charming curate there whose name I forget, but an enthusiastic admirer of his (an old lady) said she thought 'He might verra nigh be a Christian.'"

Or again:—

"Saved life of little Cuthbert Wilson (of Duddo) from drowning at a picnic in Etal woods. When the boy came to himself, he said 'he was afraid his feet were very wet.' This was not remarkable as he had sunk for the third time before I reached him, and I had to dive to fetch him up."

And this in the woods!

"July 19th. Organ opened. Extraordinary plague of midges (the sort called Cholera Flies).

They were a foot deep on the ground outside our cottage door, and I swept them away with a broom as if they had been a heap of autumn leaves."

"July 11th. Choir picnic at Heathpool Linn: on this occasion Mrs. — fell into a small stream, and instead of getting up lay there till the water, which was dammed up by her graceful figure, ran over her face; she plaintively remarked at intervals, 'Oh! Meredith, Meredith, save me, save me!' There was about three inches of water in the brook when she fell in, and the choir were all in fits of laughter.In the intervals of the festivities I caught 72 trout."

We part from Mr. Gooch with the liveliest regret. His chapter by itself would redeem any book; but there is so much that is interesting and unusual in Mr. Neville's 'Border Tower,' when once the noble châtelaïne has been laid to her well-earned repose, that it deserves a warm reception by all who are not too particular about literary form.

Documents illustrative of English Church History. Compiled from Original Sources by Henry Gee, B.D., F.S.A., and William John Hardy, F.S.A. (Macmillan & Co.)

THERE is a good deal to be said against the modern practice of introducing a new work to the notice of the public by a recommendation signed by a more illustrious name than that of the author; nevertheless we can entirely endorse the praise which the Bishop of Oxford has bestowed on this volume in the few lines which are prefixed to it in the form of an "Advertisement." He hopes "that it will be received as it deserves." It may be added that there is little doubt that it will speedily make its way into a second edition, which we venture to suggest should be somewhat enlarged.

The authors certainly were wise in adopting Dr. Bright's suggestion to commence their work at an earlier date than that of the Norman Conquest, but the work still bears evidence that the original scheme has been altered, in the paucity of documents anterior to A.D. 1066; and thus the first four centuries and a half of the history of the English Church are represented by a scanty selection of eleven documents extending over fifty pages. There are, indeed, twelve such inserted here, but the first document printed has no business whatever to appear in this collection, referring as it does to the Council of Arles, and giving the names of the British bishops who appeared there A.D. 314, nearly three hundred years before the mission of St. Augustine by Gregory the Great. In a volume which is entirely concerned with the English Church there was no proper occasion to remind the reader of what no one disputes—that there had been previously existing in this island a British Church. And we cannot do the authors of this valuable volume the injustice to suppose that this fact is recorded as having any relation to the argument urged in justification of the great schism of the sixteenth century, whatever judgment may be formed by Roman Catholics or Protestants respectively as regards that controversy.

The student of Church history will, of course, find here many documents with which he is familiar, for nearly all of them have been in print before in different col-

lections, such as Wilkins's 'Concilia,' the 'Statutes of the Realm,' and Rymer's 'Fœdera'; but in all cases where there was any reason to doubt the accuracy of the transcript the editors have gone behind it and collated it with the earliest existing or printed copy. For some few (and these by no means the least valuable) parts of the work they have brought to light extracts from the registers of bishops as well as from other sources which illustrate the existing state and condition of the Church. We may notice especially the 'Articles touching Preachers and other Orders for the Church' issued by Whitgift in 1583. Whitgift was a man of far greater vigour and also of a far more pronounced Calvinism than either of his immediate predecessors in the see of Canterbury, and this was the first act of his primacy (not of his episcopacy, as it is wrongly described by our authors), within two months of his translation from Worcester. The vigour of the new archbishop is sufficiently shown in these articles, but there is nothing which illustrates his theological leanings. The tenth item is remarkable, as it seems to show an ineffectual attempt to establish the Bishops' Bible as the authorized version to be read in churches, a point which Parker had in vain endeavoured to accomplish. It is scarcely probable that he succeeded, except in a very few churches, in supplanting the more popular translation known as the Geneva or Breeches Bible, which continued to be issued in a folio form for use in churches for more than thirty years after, whilst editions of the Bishops' Bible are few comparatively. However that may be, the following order can refer only to Parker's version, first issued in 1568, and republished in the same form, with innumerable alterations, in 1572. It runs as follows:—

"That one kind of translation of the Bible be only used in public service, as well in churches as chapels, and that to be the same which is now authorized by the consent of the bishops."

Undoubtedly the Queen would never have consented to the use of this Bible, to the margin of which were transferred several of the obnoxious notes which first appeared in the Geneva. Unfortunately, this is the only paper extracted from Whitgift's register, which is very large and full, and contains much evidence which seems little known of Whitgift's Calvinistic leanings. All the other documents belonging to his primacy and the rest of the long reign of the Queen are taken from the Statute Book, and supply nothing to illustrate the gradual establishment of Genevan doctrine throughout the country. In particular, we notice the total omission of any reference to the celebrated Lambeth Articles and documents relating to them, which certainly ought to have appeared in such a collection as this. The episode of the Lambeth Articles forms one of those crises into which the post-Reformation Church of this country was continually falling; and if it had not been for the peremptory interference of Elizabeth, the Established Church would apparently have adopted uncompromising Calvinism.

Altogether there is nothing in this volume to illustrate what has recently been so much insisted on, viz., the Zwinglian nature of the changes introduced

in the reign of Edward VI., and the gradual over-riding of Zwinglianism by Calvinistic doctrine during the reign of Elizabeth. With reference to the former of these changes, more extracts should be printed from Bonner's register. There are only two of these in the collection. The latter, which is headed 'The Injunctions of Queen Mary, A.D. 1554,' was no doubt, as the editors suggest, drawn up by Bonner himself. It contains an item of some importance, as it indicates (what, however, is abundantly clear from other sources) that ordinations by the new ordinal drawn up in Edward's reign were not regarded as valid. It runs as follows:—

"15. Item, touching such persons as were heretofore promoted to any orders after the new sort and fashion of order, considering they were not ordered in very deed, the bishop of the diocese, finding otherwise sufficiency and ability in those men, may supply that thing which wanted in them before; and then, according to his discretion, admit them to minister."

There is another point which requires illustration, and of which we think there must be some records either in bishops' registers or elsewhere, viz., the prevalence in Edward's reign of the rite of Confirmation, and, again, its subsequent disuse in the time of Elizabeth, which we know had become general in the last decade of the sixteenth century.

It is no disparagement to the editors' powers of discrimination if we avow that in other parts of their work we should have made a different selection of documents from that which appears in this volume. They professedly have omitted many on the score of their being inserted in ordinary books of reference, but on the same ground they might with advantage have left out all the Acts of Uniformity, which may be read in so many editions of the Book of Common Prayer. Others again have been passed by because of their great length, such, for instance, as the 'Acts of the Council of London, A.D. 1237,' and the 'Canons of Otton, A.D. 1268,' reference for both of which documents is given to Wilkins's 'Concilia.' But Wilkins's ponderous work is not easily accessible even in provincial libraries, and the omission of the latter is the more to be regretted because of the frequent reference to them in documents of a later date. It is to be hoped that some of these omissions may be repaired in another edition, which we trust may soon make its appearance. But it is pleasant to find so much space allotted to the documents numbered from xxxvi. to xliii. inclusive, relating to the heresy of Wycliffe and the suppression of the Lollards. It has always been matter of astonishment to find Churchmen of the type of the late Bishop Wordsworth, of Lincoln, taking so much pains to defend the opinions of Wycliffe and to minimize the meaning of expressions which it seems to be impossible to explain away. Here the reader is presented with a succinct outline of the whole process, beginning with the letter of Gregory XI. to Archbishop Sudbury, and ending in the royal writ for the burning of William Sawtre, A.D. 1401. Of course there exists a party in the Church of England who may appeal consistently to some of Wycliffe's tenets in justification of what they themselves hold. But that party is undoubtedly not the High Church or

Anglican party, and it is probable that ignorance of Wycliffe's real opinions is at the bottom of much of the admiration in which he is held by Protestants. Fortunately this volume affords an opportunity for all to judge for themselves of the charges brought against him and the opinions avowed by his followers the Lollards.

La Hongrie, Littéraire et Scientifique. Par J. Kont. (Paris, Leroux.)

"THE period between 1830 and our days," Prof. Kont says, "is all that the foreigner knows of Hungary." Of its literature, even during that period, Englishmen know nothing, save that Petöfi has written some popular poems, and Jókai some interesting romances—romances which have been translated into nearly every written language. Yet here is a thick volume filled with hundreds of names of Hungarians who have published works in every branch of literature, and all of whom are stated to have attained or deserved eminence. As a matter of fact, although Hungarian literature is mainly of modern growth, it is represented by a body of men any nation might be proud of, but their works are practically inaccessible to other nationalities owing to the difficulties of their language. The surpassing richness of the Magyar vocabulary (it is stated to contain one hundred thousand words) enables its authors to translate and assimilate readily the masterpieces of other languages, but at the same time proves a stumbling-block for foreigners, whilst the variety of its grammatical forms constitutes a difficulty for them also. Its idiomatic and proverbial sayings are innumerable.

Prof. Kont's work, which scarcely needed the excuse of the Hungarian millennium for its appearance, being in a language comprehended of all, will enable foreigners to acquire some knowledge of the multitude and importance of Magyar literature. The lengthy introduction is largely a catalogue of names and dates, of little interest save to ardent bibliographers; perhaps, outside Hungary, the most interesting item in it is that Albert Dürer was of Hungarian parentage. Of course, in such a work the inevitable controversy as to the origin of the Magyar race could not be avoided, and, although the author necessarily agrees with Paul Hunfalvy as to its affinity with the Finnish, Vámbéry's theory of a Turkish parentage counts still more advocates, or, at any rate, more admirers, than Prof. Kont affects to believe. The haughty Magyar does not pride himself upon his relationship to the lowly Fin, and prefers to imagine a consanguinity with the warlike Turk. The connexion between the Magyar and the Finnish languages seems to have been first demonstrated in 1770, in a truly monumental work by Sajnovics.

The most patriotic enthusiast cannot trace a national literature for Hungary further back than the seventeenth century, and until a still more recent period little beyond ballads, folk-lore, and religious outpourings existed. The seventeenth century witnessed the birth of a national literature for Hungary, but it was premature. Austrian jealousy speedily stifled it. A great impulse was imparted to national, and especially to scientific, study by the publication in

1655 of John Cseri's Hungarian encyclopædia. Cseri's early death prevented the realization of his favourite idea, the foundation of a national university, and the project was not carried out until the present century. Another cherished ideal of the Magyar was the establishment of an academy for the encouragement of the national language, which language had frequently been in danger of extinction. On one hand, native pedantry advocated and restricted itself to the use of Latin, and on the other, Austrian bureaucracy attempted to carry out a stringent process of Germanization. Finally, in 1825, the matter came before the Diet. Paul Nagy, the great orator of his day, wound up an eloquent appeal for such a society or institution by averring that nothing could be done to promote the project without money, and that that money must be supplied by the wealthy native aristocracy. "C'est alors que," says Prof. Kont,

"un jeune comte, en uniforme de capitaine de hussards, se leva et prononça ces paroles: 'Je n'ai pas le droit d'intervenir dans la discussion,* mais je suis grand propriétaire, et si l'on fonde un établissement qui cultive la langue magyare et rende par là possible l'éducation intellectuelle de notre pays, je sacrifie les revenus d'un an de mes propriétés' (60,000 florins). Ces paroles parcoururent toute l'assemblée comme une étincelle électrique. A Schéchenyi se joignaient immédiatement les comtes Georges Károlyi (40,000 florins) et Georges Andrassy (10,000 florins), puis Abraham Vay (8,000 florins). Le capital des quatre premiers fondateurs (118,000 florins) fut presque doublé à la fin de la Diète, et le chiffre de la dotation s'éleva à 250,000 florins."

The academy thus started has proved of immense importance in promoting and sustaining native talent; in fact, its fostering care may have gone too far, as some of the younger or more independent spirits of Hungary have recently imagined. Nevertheless, its influence and aid have been invaluable in every branch of learning.

Few men have had more beneficial influence upon the material and moral welfare of their country than Count Széchenyi—"the greatest of the Hungarians," as Kosuth styled him—had on his. "Széchenyi," as Prof. Kont remarks, "displayed unparalleled energy in combating the Oriental indolence, the nonchalance and torpor of his fellow citizens, and in endowing his country with those reforms without which it would have always remained a very backward Austrian province."

It would be an almost useless task to try to draw the attention of Englishmen to the works of the many Hungarians who have enriched their country with priceless treasures of art or literature. And for what a reward have they laboured! Prosecution, starvation, exile, or execution awaited the pioneers of Magyar learning. The lives of many were spent in misery and ended in insanity or violent death. Many of them compulsorily fought and fell in the ranks of, and for the advantage of, the Austrian. No more striking example can be furnished of how an author's masterpiece can be disregarded by his own countrymen and its author ill-treated than by reference to Katona and his splendid drama

* Count Széchenyi, as a magnate, had no right to speak at the table of the Deputies.

'Bánkban.' Besides many accounts of such tragedies of literary life the reader will find in Prof. Kont's volume interesting records of the Kisfaludy brothers; of Jósika, whose romances have achieved for Transylvania something of what Scott has done for North Britain; of the three great modern Magyar poets Vörösmarty, Petöfi, and Arany; and of Hungary's still living writers. To Jókai his references are far too meagre, and to the immense genius (despite his shortcomings) of that shrewd student of character his meed of praise is neither so ample nor so ungrudging as it should be. It may be regarded as evidence of Hungary's virility as a nation that she is still furnishing a supply of pioneers for the vanguard of progress, and that she has plenty of young literary, artistic, and scientific men in the front ranks of all branches of learning.

Prof. Kont's judgments, as a rule, are fairly impartial; his style is clear and to the point, and he supplies just such information about nearly every Hungarian work and author of importance as most people will want to know. Had his book been furnished with an index its value would have been greatly enhanced, but the absence of that necessary adjunct to a manual containing such a vast number of names as does this one is almost fatal to its utility as a work of reference. Should 'La Hongrie' arrive at a second edition it is to be hoped that this omission will be rectified.

NEW NOVELS.

Lord Harborough. By Anne Elliot. 3 vols. (Hurst & Blackett.)

'*LORD HARBOROUGH*' is, despite its proportions, modern in matter and sentiment. It tells of one who, to use a homely phrase, fell as it were between stools. Gerard Ford, bred up to be a joiner and a Socialist by a maternal uncle, is, unknown to himself, a viscount in embryo. His uncomfortable predicament between the fierce fires of democracy and the chilling ways of the aristocracy is the *leitmotif* of the story. For not unsubstantial reasons of various sorts, he is welcome to neither party, though in himself an excellent young fellow of some natural refinement and a decent education. There are well-observed points in the volumes, and others less successfully treated. The difficulties and friction of the case seem at times excessive, but had the young joiner's path been made plain too early, his trials would not have afforded the necessary bulk. The story is, in fact, spun out to meet the three-volume form. It is only too easy to see where it might have been curtailed, yet have gained rather than lost in interest. The reader will be slightly weary of the sensitive recoils, aloofnesses, and subsequent remorse of members of the Ford and other noble families. They strive to be magnanimous, but cannot quite forgive their interloping relative for a past and a present which are none of his making. Finally, however, he "warstles" through the ordeal, aided by his own fine temperament and his tutor—not the least well-constructed character in the story. There is nowhere any symptom of a creative touch, but the novel is well and carefully pieced together. A few more signs of humour would have greatly relieved

the serious and somewhat heavy atmosphere.

The Yoke of Freedom. By Charles James. (Bentley & Son.)

BETTER stories than 'The Yoke of Freedom' have been written, even by Mr. James himself, and will, no doubt, be written again. This one is a not particularly effective picture of an agitator and trades unionist champion seen with his halo off, and from a distinctly unsympathetic standpoint. The quondam working-man, Charnel (such is his displeasing patronymic), when returned to Parliament by the efforts of his fellows, uses his new position to further not their interests, but his own. His private as well as public life is dishonourable. Indeed, he is an almost unmitigated rascal, with a gift of natural eloquence, or, at least, of the "gab." Many there be who in this story, and out of it, too, believe in a man on no better grounds. One enthusiast for him and the "cause" is a young girl of an intense temperament, who, on discovering the hero to be "wanting," seeks to revenge herself and the people. The story has a tragic ending, which stirs one less than some other things not intended by the author so to do. The lady mayoress is, for instance, as annoying as a very poor caricature pushed very much too far invariably is. It must also be mentioned that in style and occasionally in matter Mr. C. James's writing continues to be an echo of Dickens—not at his best. The honest working-man and his young family are, at least in tone and atmosphere, merely reminiscences of the Plornishes and such like, only more so. There are the same provoking catchwords, the same sentimentality reduced to inanity, that were the blots on the sun of a splendid achievement. In 'The Yoke of Freedom' this sort of thing is, alas! not merely by the way and of secondary or tertiary interest, but the *pièce de résistance*. The windy baby, his precocious attendant, and the boy who derives nourishment from a stick appear and reappear with tedious iteration and intolerable persistency.

The Enemies. By E. H. Cooper. (Constable & Co.)

THE interest in 'The Enemies' is more diffused than was the case in 'Richard Escott,' by the same author. As a title 'The Enemies' does not seem peculiarly appropriate. That is, of course, a trifling objection, though there is no denying that there is something satisfying about a nice fit in names. There are several attractive personalities in Mr. Cooper's present book, though nothing to supersede Richard Escott in painful intensity. Maudie is better realized than the child-wife of fiction is wont to be; Geoffrey Hamilton, her husband, shows a good deal of real human nature; Harry Trevor is also carefully defined in action and in repose; he is not without a family likeness to other predestined failures, but, alas! not a harmless failure. There are, perhaps, too many people; some of them seem a little faint and far away. A good deal of the action of the story is supposed to pass in Ireland shortly after the death of Parnell. Several chapters are given to the state of the political outlook at the time, and there are silhouettes

of the well-known people most prominently engaged in wrestling with the difficulties of the situation. The author, who is by no means of the confraternity of preaching novelists, has evidently thought a good deal on matters of conduct and their results here and hereafter. At times a striking word or idea shows that such considerations are to him vital and real and often present.

Flotsam: the Study of a Life. By Henry Seton Merriman. (Longmans & Co.)

A NOVELIST could not easily find a more romantic background of romance, especially if his central characters are to be English soldiers, than the story of the Indian Mutiny, which affords scope and machinery for the most dramatic representation, and for the display of heroism and its antithesis in the most moving circumstances. Seton Merriman has placed his stage and his scenery (with London as an occasional interlude) in Calcutta and before the walls of Delhi, introducing some of the historical figures of the Mutiny period, and two which seem to be not so much portraits as bold embodiments of floating military traditions. These are the good and the evil genius of the unstable and reckless hero whose character has suggested Seton Merriman's title. Frederic Marqueray rises in the course of the story from a captaincy to the command of a brigade, and amongst other exploits he enters Delhi in disguise during the siege, defends a mosque against British looters, and finally rescues the hero, or so much of him as could be rescued, from his evil genius! Phillip Lamond—the author calls him Phillip throughout—is a spy and a traitor, whose portrait never quite convinces us of its truth to life. At the beginning of the story we are told that "his name, after figuring for months upon the list of more than one club-board as a candidate for election, disappeared therefrom." Towards the end of the story, after his worst crimes had been made known to and discussed by the authorities at Calcutta, we find him as member of a club which included British officers and gentlemen, the general commanding the force in Calcutta, and Marqueray himself. According to Seton Merriman's own showing this could not have been. In spite of drawbacks, however, 'Flotsam' is an interesting story. The study of the hero, though conventionalized on the models of George Osborne and Rawdon Crawley and one or two of Whyte Melville's heroes, will hold the attention of the reader.

The King's Revenge. By Claude Bray. (Bentley & Son.)

AS in other matters, there are historical novels and historical novels. One sort is rarer than the other. 'The King's Revenge' belongs to the commoner rather than to the more distinguished type. A story based on episodes in the reign of the second Edward seems to need special handling, and something "towering" in the way of imagination. If any other hand than Marlowe's has treated the epoch with notable success, we do not for the moment recall it. The present author scarcely seems the right height for the achievement. 'The King's Revenge' is neither badly conceived nor badly worked;

it is simply inadequate. It produces little or no feeling of illusion, and no assurance that the writer is penetrated by the peculiar conditions and emotions that made the principal features of that remote time. Besides which, he has not the manner of the born story teller. The king's struggle with the truculent barons, that terminated in the murder of the favourite and the monarch's revenge, is the material chosen; their retaliation on him is not given. The tale is told in the first person by a youthful page, supposed to be under the protection of the great Pembroke. The figures of the king and queen appear more than once, not with any great effect.

A Fatal Mistake. By Henry Murray. (Ward & Downey.)

MR. HENRY MURRAY's story will not in any way tax its readers. They will accept it as it stands, as a lively transcript from *demi-mondaine* life, with a few copyist's slips in the transcript, a surname changing its form in the middle of the narrative, a clerk at 21. a week becoming a City alderman in ten or eleven years, an artist who cannot sell a picture suddenly boomed into fame by a three months' exhibition, and a dozen chance meetings in streets and bedrooms made to move the chief machinery of the plot. And they will be right to accept these things as mere details of execution in a light story written simply to amuse, neither claiming nor challenging criticism, but intended, so far as intention is manifest, to show that human motives are often marvellously mixed, and that it is a natural and almost every-day thing for poor people to throw fortunes into the gutter out of pure and simple contempt.

The Quicksands of Pactolus. By Horace Annesley Vachell. (Bentley & Son.)

THE river Pactolus, flowing through the city of San Francisco, deposited golden sands in the bank of Rufus Barrington; but Rufus himself, his wife, his two sons, and his daughter all discovered in turn that the stream flowed over a treacherous bed. The banker was a highly respectable and, within limits, an honest swindler, who had made his pile by besting his fellow men, though in ways not specifically condemned by the laws of his country. His younger son, returning with a gold medal from Harvard, tried to settle down to a desk in the bank; but his literary conscience rebelled against the technical methods of his father's business, from which he cut himself adrift. The relations between Dick Barrington and his parents are described with considerable force. Equally pathetic is the story of Helen Barrington and her English lover Chetwynd, in connexion with which the most exciting incidents of the book are recorded. 'The Quicksands of Pactolus' is written in a genuine vein of romance, and it is well planned.

Clara Hopgood. By Mark Rutherford. (Fisher Unwin.)

THIS book might be described as an inchoate mass of good material. It is a pity that the form of the book is so poor, for though the characters wander about, saying and doing things without any particularly obvious object, and the story divagates

hopelessly, in themselves the characters are out of the common, and have the rare merit of appearing at first sight conventional and yet being really very suggestive. The description, for example, of Madge's gradual perception of the superficiality, mental and moral, of her first lover, is done with much subtlety, and even faintly suggests Mr. Meredith's penetrative glance into the emptiness of the conventional man. The Jew, Baruch Cohen, with the mingled seriousness and volatility of his amative disposition, is also a character of great interest; for it is one outwardly very commonplace, and yet the author just manages to reveal the bit of human personality underlying the crust. Clara, who is presumably meant to be the heroine, is not adequately expounded; she remains a mysterious figure with a suggestion of interest about her which is not elaborated. The work of an original thinker is evident here, but it loses much of its force by the almost careless want of directness and unity in the mechanism.

The Truth-Tellers. By John Strange Winter. (White & Co.)

JOHN STRANGE WINTER has in 'The Truth-Tellers' produced a simple domestic story, which never wanders into the barrack-yard, and in which a couple of soldiers are only incidentally introduced. Some readers will, however, think that the author while avoiding Seylla has incurred danger from Charybdis, for it cannot be imagined that she is more familiar with the dressing-rooms of ladies in society than with the mess-room of the heavy dragoon. The characters are, for the most part, well enough drawn, though the idle, brainless Lord Dalston, who does not think it worth while to shoot, hunt, or engage in any manly game, and who in words ending with *-ing* leaves out the final *g*, can hardly be accepted as a type of England's aristocracy. After all, this worthless young man behaves like a gentleman and with good feeling at the last. The main defect of the story is that occasionally the *dramatis personæ* talk out of character and too much like each other.

Ohé! Les Dirigeants! Par Gyp. (Paris, Chailley.)

GYP is not improving when she gets on politics. The present volume, 'Ohé! Les Dirigeants!' is anti-Semitic, anti-English, anti-Moderate Republican (Opportunist), and also anti-Radical. Smart society hardly comes off well, and the democracy is not named, but is well treated in the clever illustrations.

Ménages de Paris. Par J. Ricard. (Paris, Calmann Lévy.)

WE all know what French people mean when they speak of a husband and wife as forming a "*ménage très Parisien*," and the married couples of whom M. Ricard writes are of that description. His book is as audacious, as true to a certain life, and unfair to France in general, or even to the average Paris, as was the novel 'Demi-Vierges' or the play 'Viveurs.' We have long been expecting from M. Ricard a great novel, and in this book he has left his naughty short stories for a considerable work, which contains much excellently

drawn character, and which will add to his reputation for ability; but the construction of the plot is weak, and too many characters, like too many of those in Gyp's 'Bijou,' are drawn on one pattern.

SCOTTISH STORIES.

THE Edinburgh of fifty years ago, when people dined at 5 o'clock and railway racing was a thing undreamt of, is made to live again in *The Indian Uncle*, by Leslie Keith (Bentley & Son). Indeed, the scene is so well chosen, and most of the characters so well drawn and cleverly contrasted, that the hampering effect of an unconvincing and aggravating plot is a matter for serious regret. The motive of Adam Gordon's clumsy stratagem is quite inadequate, and the prolongation of the mystery weakens the interest of the reader in a character whom he is evidently intended to admire. Again, there is rather too much of the scheming widow, the revelation of whose shallow soul in all its "unclothed vulgarity" is somewhat cruel. With these deductions, the book is full of good reading: Jean and Grizel are an engaging pair of damsels, Frank Savory a gallant lover, and the encounters between the tyrannical old Mrs. Gordon and her faithful, but amazingly candid servant are described with genuine humour.

Scotch fiction, to use a commercial phrase, continues brisk in the market. *Jenny's Baubee*, by M. W. Paxton (Downey & Co.), is Scotch in name and nature, but not of the "Kailyard," nor of any other school in particular. The story is mostly about medical students, their work and their fooling. The author—not impossibly a lady—is at times too eager to vindicate a sense of the ludicrous said to be denied to women. She has certainly a share of it, but she is inclined now and then to push it too far. When less evidently bent on setting people and things in a deliberately ridiculous light she succeeds best in being amusing. It is generally a mistake, unless you are Mark Twain at the least, to exaggerate an absurd image or insist on a comic idea. The result is usually to weaken the impression. What seems to us another mistake is the introduction of something not altogether unlike melodrama into a story apparently intended to be a quiet, sober novel of manners, and therefore unfitted to bear the strain. The drawing of some of the characters is well and entertainingly done. Miss Roslin the elder is carefully and consistently painted—a rather grim yet fine portrait of an old-fashioned maiden aunt. Some of the touches are decidedly real and expressive. The heroine Jenny is also natural and well kept in hand. Amongst the exaggerated types are old Mrs. Bogle and a Mrs. Cockletp. They are occasionally funny, but they are often overdone. Phin, too, the idle, self-sufficient, and "low class" student, is of the number. If amusing now and again, he is never pleasing. The melodramatic vein we have already mentioned is confined to the occurrences in the Shetland Isles. We have said nothing of the hero, a manly and pleasant enough youth. Paul Cheyne, the villain of the piece, is not quite so incredible as villains with hypnotic forces at their command are apt to be, but he is, especially at the end, a good deal out of key with the tone of the story.

Kingsfolk, by Annie S. Swan, (Hutchinson & Co.), is a slight little book, offering small opportunity for either praise or censure. Mrs. Burnett-Smith has told with practised ease the strange incident which revolutionized the thoughts and habits of the middle-aged clergyman whose life seemed likely to be spent in peaceful bachelorhood in his manse in the neighbourhood of Glasgow. It would have added to the probability of the tale had any details been given of the means whereby the audacious Mrs. Delacourt was enabled to personate the widowed Mrs. Elliott. In the absence of any sort of corroboration of her story, one

would think the most unpractical of ministers might have hesitated to accept it. But granting this initial difficulty, we may rate the domestic tale as neither an advance nor a notable retrogression in the writer's art.

Rantin' Robin and Marget, by Alick Blair (Arbroath, Buncle & Co.), is another instance of the literary mischief which has impaired our pleasure in the success of Mr. Crockett and his congeners. It took the English public three hundred years to find out the merits of golf, and now by some freak of fashion it is practised by thousands who cannot even pronounce its name. The existence of a Scottish literature before Burns and since Sir Walter has just dawned upon the public, although Dr. Mac Donald, Mrs. Oliphant, and other authors have been writing their works in our midst, and when necessary employing the best possible Scotch. But since Mr. Barrie hit the taste in his humorous idyls, which the elect justly applauded, the exoteric reader has been ready to detect a joke in anything conveyed in the cryptic tongue of the Scottish lower classes. The forging of vernacular fiction has proceeded apace, and the mechanics who supply the demand are as numerous as the club-makers. It is because we value highly both Scottish humour and the Scottish tongue that we deprecate such a story as *'Rantin' Robin and Marget'*. As a study in dialect it has its merits, although the tongue is the debased provincialism of a town, and tainted with such phrases as "coming Paddy" and "up to Dick." But there praise must cease. There is little humour from first to last. The jests are mostly practical and disagreeable, like the ancient personification of a ghost and the story of the mouse in the teakettle. It is written throughout in the dialect of the cobbler of Arbroath, and occasionally provokes the nausea which is among other things set forth as a subject of mirth. The minor stories are more tolerable, but call for little remark. The verses—but we will not forestall their fate. A consideration depends on their success. For

— when I've climbed Parnassus' hill
An' made a fortune by my skill,
I'll no forget ye in my will,
Sir Editor.

In *Alan Scott's Talisman and other Stories* (Glasgow, Hodge & Co.) Mr. C. Aitken has the merit of not overdoing his dialect, and we may commend the typography of his modest stories, which are too importantly prefaced by some passable verses from the pen of Mr. Crockett and a dedication to a local magnate. In one or two of them there is a genuine note of pathos. 'Lowin' Time,' the phrase of which the late John Campbell Shairp appreciated the pregnancy, is about the best; and the old woman who perpetrates 'A Great Injustice' is lifelike. The shepherd's wife, too, who wishes to dedicate the only child, born after eight years of marriage, as Hannah dedicated Samuel, is true to the soil. Her wish that her husband should ask the minister at the christening to say "a bit extra word, aboot him bein' a kin' o' special wean," is eminently natural. Moderate commendation may be awarded to this writer, who, to judge by the frontispiece, has many years before him, and may rise to some success in club-making—we beg pardon, story-telling.

BOOKS RELATING TO TURKEY.

Life on the Bosphorus; Doings in the City of the Sultan; Turkey, Past and Present, including Chronicles of the Caliphs from Mahomet to Abdul Hamid II., by William J. J. Spry, R.N., F.R.G.S. (H. S. Nichols), is the composite title of the agglomerate volume which, we presume, the renewed activity of the "Eastern Question" has induced Mr. Nichols to offer to an inquiring public. It is not always easy to decide whether Mr. Nichols's publications are reprints or new matter. We do not recollect seeing this book before, but that it is not recently written as a whole is obvious from the fact that

Lord Dufferin is always styled "Earl." On the other hand, Part II., which begins mysteriously with fresh pagination in the middle of the volume, contains an account of the Armenian disturbances, in which, by the way, the estimate of 6,000 persons slaughtered at Sasün in August, 1894, is stated as though it were historical. But Mr. Spry believes that the Sultan, "who, it is well known, possesses a kindly and humane heart, as well as all other good qualities of a wise and able sovereign," must "be credited with making the best of opportunities occurring during troubled times, and with using them to initiate a series of long-promised reforms, upon which he himself had determined when he ascended the throne." Like Prof. Grosvenor in his 'Constantinople,' reviewed in these columns last January, Mr. Spry has a great belief in the mental and moral excellence of the Sultan. Apparently, however, he has no particular faith in a methodical arrangement of his own materials, or any special care in correcting proof-sheets. The book is a strange jumble of personal reminiscences of incidents and scenes at Constantinople, including the *menu* of a dinner given by the Sultan to Lord Dufferin; ordinary tourists' impressions and guide-book information; lengthy yarns told by the dragoman; and an outline history of Turkey, which forms "Part II.—Chronicles of the Caliphs from Mahomet to Abdul Hamid II." It may be observed incidentally that Mahomet the Prophet was not a "Caliph"; he could hardly be his own *khalifa* ("successor"). Mr. Spry terms the interval between the death of the Prophet in 632 and the rise of Othman I. in 1300 "the interregnum," though we imagine that the empire of El-Welid or Hārūn er-Rashid, extending from Afghanistan to Cordova, formed a very tolerable apology for a "regnum." But when we are informed that "twenty [sic] Caliphs inherited the authority of the Caliph between the time of Ali and that of Othman, the first Turkish Emperor," and that this "Othman, son of Ertoghul (one of the Emirs, or Princes, who had divided Asia amongst themselves after the destruction [sic] of Iconium), commenced to stir up the people, giving them to understand that he was an envoy sent from God," &c., we perceive that it is wholly useless to attempt to correct Mr. Spry's notions of history. His "chronicles" are dry and meagre abstracts of Creasy, Hammer, and "Schöbel, a French author," continued down to the present day, with nothing to recommend them in style or matter. The author frankly admits the compilation, but we never can see that the admission of borrowing makes the matter a whit the more creditable; since anybody can find it out, there is no great merit in the avowal. Page after page is adapted from Creasy with merely changes of words or turns of phrase, and omission of important facts; and for our part we would rather see honest inverted commas in the place of this sort of half quotation. But if one must compile, borrow, and quote, let it at least be done accurately. Mr. Spry is not scholar enough to neglect the precaution of collating his proofs with his sources; yet, to judge from the mass of mistakes or misprints, he can scarcely have corrected the sheets at all. "Bab Unaium," "Amuruth," "Ibrahim Pasha," "Shems-ud-dum," "Rufai," "Bawal Allah or Gate of God," "Mosque el Hasanayer," "Leilet el Kadi," "oynxes," "Farmagusta," "the Arabic word Chagyn" (for the etymology of Saracen), "Churched Pasha," "Sphays" (Sipahis), "Golitta," "Previsa," "Kinety" (Kmety), "Austrian," "Amacyah," "Roumalia," "Monophytes," are a few random examples of the author's orthographic eccentricities. He mentions that the Kiswa is embroidered at "Khurunfish near Cairo"; but the Khurunfish is a street in Cairo. He styles El-Ashraf Kānsih El-Ghuri, the Mamlūk Sultan, "Gauri, the Caliph of Egypt," and also "Khedive," though the Caliph of that

time was, of course, El-Mutawekkil III. of the second 'Abbāsid line, and El-Ghuri was certainly neither the one nor the other. He talks of the battle of "Nisibis or Nezir," whereas the two places are separated by three degrees of longitude. He puts the foundation of the Janizaris at 1361, and says that at the time of the suppression of the corps by Mahmūd II. there were "4,000 Christian [sic] soldiers slain." According to Mr. Spry's reckoning (p. 43 of Part II.), 1421-1451 makes thirty-three years and six months. But it is needless to multiply examples of carelessness and inaccuracy. The author's modest anticipation, "it will afford me a certain amount of pleasure if this volume conveys any information to my readers," and his disclaimer of any originality, almost disarm criticism; but we must say that we wish "any information" had been a trifle more accurate. The portly volume is illustrated by numerous views and portraits, some of which are anything but good. The well-known "portraits" of the Sultans, reproduced in the second part, are, of course, chiefly imaginary, like the truculent presentment of the corsair here styled "Barbarossa II." The cut entitled "At Prayer, St. Sophia," was manifestly not taken where it professes: Muslims do not suffer a camera to come between them and their *kibla*. "Our Companions en route to Mecca" is another misleading title to a print. The volume concludes with reprints of the treaties of Paris, San Stefano, and Berlin, and the proposals for Armenian reforms, brought down to last October. There is, of course, no index; but as the book is not likely to become a work of reference, this is the less to be regretted.

A Turkish Grammar. By Rev. Anton Tien, Ph.D. (Sampson Low & Co.).—Dr. Tien is already known from the manuals and grammars of various Oriental languages which bear his name. His books are for the most part better suited to travellers than to scholars, and the same may perhaps be said of the present volume, although, to judge by its size, it would seem to indicate more pretentious aims. For those who wish to obtain a knowledge of the Turkish language there already exist both grammars and dialogue-books in plenty. It is to an Englishman that has fallen the honour of having, as it were, first formulated the Turkish grammar; and Sir James Redhouse's 'Grammaire de la Langue Ottomane' has been for many years, and still remains, the standard work on the subject, the merits of its author being perhaps even more fully recognized by the Turks themselves than by Europeans. The structure of the Turkish verb—to which Prof. Max Müller calls attention in his lectures on the science of language—is as simple as it is curious, and yet Dr. Tien has thought fit to extend his chapter on the verb to 118 pages. The main difficulty in Turkish is certainly its syntax, for the Turk generally forms his sentence in such a way that an Englishman arrives quickest at a translation of it by beginning at the end and working backwards. The construction is most precise, and works out like a mathematical problem. This subject is one that has by no means been exhausted, and on it much more might have been said in the present grammar, for Dr. Tien has compressed the whole matter into about thirty pages. The accentuation of words is nowhere treated of, an omission common to only too many grammars. Though in Turkish the accent does not play the important part it does in Russian and English, it would have been as well, while transcribing every Turkish word in the book, to have, at the same time, indicated by some sign on which syllable stress was to be laid. To give only one example, how is the student to know whether he is to say *iderim*, *idirim*, or *iderim*, when wishing to express "I do"! The latter portion of the volume contains abundant dialogues and phrases, which will

doubtless prove helpful to those who find the Ollendorff system the most satisfactory way of acquiring a language. The grammar is dedicated to the officers of Her Majesty's army and navy, for whose benefit there has been provided at the end a list of military and naval terms—which list, however, is not quite up to date. Though it is evident that Dr. Tien has devoted much time and pains to the compilation of his grammar, we cannot help wishing he had made use of his rare colloquial knowledge of this important Eastern language in a more serviceable and original undertaking.

THE LIBRARIES OF FICTION.

THE last story is the most notable of those contained in *Day-Books*, a "Key-Notes" volume, by Mabel E. Wotton (Lane). A sense of deep but carefully restrained pathos, a knowledge of the heart and feelings of an elderly, poor, but far from commonplace woman, and the man who uses her talents and friendship for his own literary advancement, give some of the value that pertains to a real study of human nature, however slight. The next best is the first of the batch. It tells of a girl and of two men who love her in different ways, and each of whom supplies, in sentiment or conduct, something the other lacks. So far as the woman is concerned, one is merely the complement of the other. As she is not able to admire them "simultaneous," they succeed one another in her regard. Indeed, history so far repeats itself that the heroine, rediscovering the true state of her feelings, returns to her first love. Here the story breaks off; had it been continued it is not unlikely that the second man would have been found once more in the ascendant. That his unflinching and generous devotion is practically appreciated is evident from the fact that on her departure she leaves her child in the keeping of the man who is not its father. The warm, tangible, but unworthy love of the one and the deep, undemonstrative affection of the other are well tested by this impulsive and rather empty-headed creature. The two other stories are trivial enough. "The Hour of her Life" and "An Acquaintance Renewed" seem to have got sandwiched by mistake between better things.

Monsieur Paulot, in the "Century Library" (Fisher Unwin), is a pleasant little story, by Sir Hubert E. H. Jerningham, about French provincial life. There is a certain naïveté about the plot which is admirably in keeping with the environment: the quixotically honest *bourgeois*, the wily country lawyer, the faithful and garrulous servant, and the obviously inadequate villains are all charmingly simple and expected. Without doubt Sir Hubert knows his French life, but perhaps it was hardly necessary to pepper his narrative with so many French expressions as he does; nevertheless they give a pleasant and homely air to the book.

The Little Duchess, &c. By Ethel Turner. "Nautilus Series." (Ward, Lock & Bowden.)—These stories are of the mild and obvious order which soothe if they fail to interest the mind. The first, for example, has its scene laid in a draper's shop in Sydney: characters, a youthful checktaker and a beautiful assistant; the *dénouement* is well known—money is lost, and the heroic checktaker devotes himself to prison for the beautiful girl. The only variation is that the girl is faithless and marries another, but something must be allowed for the Australian origin. The other stories are very much of the same type, except one about sea-sickness, where the novelty of the subject is not equalled by its charm.

GENEALOGICAL LITERATURE.

The Registers of the French Church of Threadneedle Street, 1600-1639. By W. J. C. Moens. (Huguenot Society.)—To no one is the Huguenot Society more deeply indebted than to Mr. Moens, whose labours, indeed, in the

fruit they have borne are perhaps unsurpassed by those of any of our present genealogists. This is but the first instalment of the ample registers of "the mother church of the Walloon and French congregations in England," which was first used, we are reminded, by the French-speaking refugees in 1550. The baptisms, it appears, are complete from 1600 to 1840, and the marriages from 1600 to 1753, from which may be gathered the magnitude of the task undertaken by this zealous society. The wide and practical experience that Mr. Moens has acquired enables him to arrange his materials in the handiest and most serviceable manner, although much difficulty has been caused by irregularities of nomenclature. It was essentially from the north of France that had come most of the families whose names are here found. Picardy was the largest contributor, and Normandy ranks next. Many, however, of the refugees, as is here pointed out, had in the first instance fled to the Low Countries or had settled in Canterbury, Norwich, or Sandwich before taking up their residence in London. Among the prominent names are those of Houblon, closely connected with the Bank of England in its early days, and Du Quesne (now Ducane). The two families intermarried, and both founded in Essex well-known houses. At least one familiar name was already naturalized even then as Smith, while one may suspect that Wood was already translating the frequent Du Bois of these pages. It is a curious example of the licence of spelling found in these registers that even within the forty years here comprised the since ennobled name of Bouverie has some fifteen different forms. An index extending to four hundred columns has been a serious addition to Mr. Moens's labours under such conditions as these; nor must we forget the identification of generally corrupt place-names. In "Sir Thomas Honneivood, Chevalier," we recognize a sturdy Parliamentarian, who was connected with the refugees through his marriage with Hester, daughter of Jean La Motte, a London merchant, by whom, we may add, he was father of John La Motte Honeywood, M.P., of Marks Hall, Essex. We hardly think it probable that Jean Kip, baptized in January, 1619, was "father or grandfather of Kip, the noted engraver," for the latter was born at Amsterdam in 1653; but this can only be matter of opinion, nor is the suggestion more than tentative.

Canterbury Marriage Licenses, 1661-1676. By J. M. Cowper. (Privately printed.)—Kentish genealogists may well be envied by those of other counties for having in their midst a worker at once so patient and so enterprising as the editor of this volume. The value, for their purposes, of the information contained in these licences is very great; but few are the men prepared to undertake the labour of editor, and fewer still are those who are public-spirited enough to publish such works at their own risk. Mr. Cowper estimates that the total number of licences, or rather "allegations," with which he has to deal is over thirty-two thousand, and hopes to complete his task in a fourth volume, this being the third he has issued. Although we are warned in the brief "forewords" that this instalment of the licences is of no great general interest, yet others than genealogists will be glad of the list of "Trades and Professions." The industries introduced or embraced by the Protestant refugees account for "broadweaver," "clothmaker," "feltmaker," "holland weaver," "kerseymaker," "cheyneyweaver," "ribbon-weaver," "sayweaver," "sergeweaver," "silk-weaver," "woollenweaver," and, probably, some other terms. "Lattcleaver" and "trugg-maker" are quaint descriptions. Mr. Cowper, we learn, has to edit the inscriptions in Canterbury Cathedral before he can complete his "Marriage Licenses." One would be glad to see his list of subscribers extended, especially in America.

LATIN LITERATURE.

Q. Horati Flacci Opera. Edited by T. E. Page. (Macmillan & Co.)—This is a volume of the "Parnassus Library of Greek and Latin Texts," to which the same editor has contributed an edition of Virgil. The book is charmingly printed on rough antique paper, and dressed in handsome binding. There could hardly be a pleasanter volume to turn to for reference or for the enjoyment of reading an old favourite. The editor's task (not a heavy one) has been well discharged. The introduction supplies most of the information about Horace which the ordinary reader would care to have near at hand. There is an excellent vindication of Horace's reputation as a lyrical poet, very much on the lines followed by Mr. Mackail in his sketch of Latin literature. Many readers would have been glad to have a similar estimate of Horace as a literary critic. One is rather surprised by the statement that the "Epodes" refer to imaginary persons. Canidia, at all events, is real enough. It would have been an advantage if Mr. Page had given at the foot of the text more variants. The general reader would like to be reminded more frequently of the difficulties felt by great scholars at many points. Sometimes, too, the information given is not quite of the right kind. At "Odes," i. 23, we hardly want to be reminded that for "veris inhorruit adventus" Keller read "vepris.....ad ventos," but rather that Bentley conjectured "vepris.....ad ventum." For purposes of reference it would have been convenient if the numbers of the odes contained in the pages had been indicated at the head of each page.

Catulli Veronensis Liber. Edited by Arthur Palmer, Litt.D. (Macmillan & Co.)—This is another instalment of the pretty "Parnassus Library," but Prof. Palmer has taken advantage of the small space that the poems of Catullus occupy to prefix a considerably longer introduction than those prefacing the other volumes of the series. He has supplied the reader with a sketch of the metres of Catullus, an account of the manuscripts, and a body of critical notes, besides appending two interesting excursions. Prof. Palmer proposes some very skilful emendations; one of the best of these may be cited as a specimen. In the corrupt fifth line of the verses to Thallus requesting him to return the cloak and towel he had stolen, Prof. Palmer ingeniously reads "cum diva miluorum aves ostendit oscitantes." The goddess of hawks (thieves) is Laverna, and Prof. Palmer quotes Plautus, "Pseud.," "An tu invenire postulas quemquam coquam Nisi miluinis aut aquilinis unguis?" and Aristophanes, "Aves," 1623, where the *iktivos* is the type of bath thieves. The change from the manuscript is of the slightest, and a perfect sense is obtained. The emendation is palmarian as well as Palmerian.

Nonius Marcellus de Compensiosa Doctrina I.-III. Edited by the late J. H. Onions. (Oxford, Clarendon Press.)—We have in this volume a sad illustration of the old saw "habent sua fata libelli." Twice its production has been retarded by death. Its author had for years been at work on an edition of the whole of Nonius; when he died in 1889 his material passed into the hands of the late Prof. Nettleship, with a view to the carrying out of the original purpose. In the loss of these two men the world of scholarship suffered deplorably. No men in our time have been better equipped for such an undertaking. How vast it is may be realized by reading the interesting preface of Prof. Lucian Müller to his edition of Nonius. In the course of some intimately personal reflections he compares the toils he has passed through with those of Hercules, and says "opus sum aggressus varium, multiforme, vastum, obscurum." Twenty-five years, he tells us, had been needed to complete his edition. We are now presented with a critical recension of the first three books (in bulk rather more than a

third of the whole), which Mr. Onions left nearly complete at the time of his death. He had himself collated all MSS. known to be of weight, and had brought to the knowledge of scholars a Florentine codex of the ninth century, important in itself, and also containing many corrections drawn from a still older and better MS. Mr. Onions considered these corrections, so far as they extend, to constitute the best existing evidence for the text. The well-known Harleian MS., to which prominence has been assigned by recent editors, proves to be copied from this Florentine, and to possess no independent authority. Mr. W. M. Lindsay, who has put Mr. Onions's work through the press, has added, by his own labour, the readings of a MS. in the Escorial never before collated. It appears to be in part descended from the Florentine. It will be seen that the edition before us brings to the notice of scholars new material of great consequence, which must be taken into account by succeeding editors. To discuss the exact value of the corrections in the Florentine MS. would lead to considerations of too technical a nature to be brought forward here. Among them are many trivial alterations (orthographical and the like) which can hardly have come from another MS., and it is quite possible that some of the more important changes are due to reflection rather than to tradition. Mr. Lindsay points out that the aim of Mr. Onions differed from that of Prof. Lucian Müller, in that it was directed to ascertaining the form which Nonius himself gave to his quotations from earlier authors rather than to recovering the actual words of those authors. But Mr. Onions appears to have intended to discuss the emendation of the text unrestrictedly in an appendix, taking into account the efforts of previous scholars. Judging by the articles on the text of Nonius which he published during his lifetime, such an appendix would have been certain to prove interesting and important. Mr. Lindsay says in his preface that a list of emendations may be "more easily dispensed with now that these conjectures have been recorded in Prof. Lucian Müller's edition." But Müller is exceedingly chary of referring to emendations of which he does not happen to approve. It is a pity that the source of every emendation which Mr. Onions embodied in his text was not recorded in the notes. As it is, those who use the volume will often have considerable trouble in tracing particular readings to their origin. Many of the corrections adopted by Mr. Onions are his own, and had been published before. As a rule these are admirable. On the whole, he is averse to making changes if the traditional text will construe. Thus he does not even alter *plus* to *pus* in a well-known Lucilian passage (2 M, 26), "*febris, vomitum, senium, plus*" (where all the four words stand in apposition to the name of a person), although Horace's "*proscripti Regis Rupili pus atque venenum*" might seem to be warrant enough for the change. With regard to the text, there is a somewhat ambiguous sentence in Mr. Lindsay's preface: "The rare, very rare cases in which I have inserted some recent emendation which seemed to me so certainly right that its omission would be a blemish in the work are all indicated in the notes (e.g., 67 M, 12)." We do not remember to have noticed a mention of any scholar's name in the critical notes, excepting the one to which Mr. Lindsay points, unless it be a reference to a conjecture of Mr. Onions himself which has not been embodied in the text. At any rate, the text contains certain conjectural corrections the justice of which is obviously arguable. For example, the word *striilla* (diminutive of *stria*), introduced at 136 M, 21, seems hardly possible in Latin. Considering the complex details of the printing, both text and notes appear to be wonderfully free from errors and omissions. In Cic., 'De Fin.', 4, § 50, the MSS. do not present the reading "minime

coniecturarium," as stated in the note on 91 M, 18. In the annotation to 36 M, 35, "*nil parvi hoc pensi*" (so the words are printed), there is no mention of variants for *hoc*, whereas Müller states that the MSS. have *ac*. In the text of 40 M, 15, the word *aditans* needs the obelus. We must express our thankfulness to Mr. Lindsay, not only for the additions with which he has enriched the volume, but for the care he has devoted to its production.

Publii Syri Sententiae. Edited by R. A. H. Bickford-Smith. (Cambridge, University Press.)—In the 'Sententiae' of Publilius Syrus we have a set of Latin fragments which may compare, in respect of their inherent interest, with the remains of the satires of Lucilius and of Varro's Menippean satires. Publilius was a prince among maxim-mongers. The contempt bestowed upon him by Cicero, who probably knew nothing about him beyond the fact that he wrote mimes, has been more than redeemed by the eulogy of Seneca. He seems to have studied the art of compressing each conceit into just a line of verse, and this made him excellent material for the mediæval compilers of "florilegia." When an author's best things were thus excerpted the remainder had little chance of surviving, and apart from the 'Sententiae' hardly anything of Publilius has been preserved. There are many modern works which would have given up the ghost in similar circumstances, notably 'Hudibras.' The 'Sententiae' have naturally been pillaged and imitated by most of the moderns who have presented the maxim in a finished literary form. Many of Publilius's lines are proverbial; but among those which are little known, there are numerous pithy sayings, as, e.g., "*etiam capillus unus habet umbram suam*" (l. 183), "*pudor doceri non potest, nasci potest*" (l. 492), "*taciturnitas stulto homini pro sapientia est*" (l. 683). Time has cruelly distorted the text even of so much of Publilius as has lasted to our age, and scholars have been much divided as to the genuineness of many lines attributed to him and as to the true readings. The multifarious material bearing on the text has been sifted by Mr. Bickford-Smith with the utmost patience and thoroughness. Few books which lie in so short a compass as this (120 pages all told) can have cost so much toil. The editor's choice of lections is highly judicious on the whole. He rarely adopts conjectures of his own, nor does he often even put forward suggestions in his elaborate critical notes; but where he does so, the proposals are usually apposite. As a specimen of the difficulties which an editor of Publilius has to face (and by no means an extreme specimen) we may take l. 530, which is here thus printed: "*potest uti adversis numquam felicitas*," i.e., one who has known happiness can never put up with adversity. Gruter and Orelli wrote "*patiens in adversis numquam est felicitas*"; Ribbeck, "*potin ulla esse unquam in adversis felicitas?*" and Spengel, "*potiust consilium in dubiis quam felicitas*," while our editor suggests "*potest ulcisci adversis nunc felicitas*," where we do not understand the construction of *adversis* nor the force of *nunc*. A better example of the editor's *divinatio* is afforded by l. 121: "*consilio unius multi se docti explicant*," where MSS. give "*consiliis iuniorum*" or "*consilium inveniant*." We have only space left to refer to the reading of l. 93, which runs in the codices "*bene audire alterum est patrimonium*," something having fallen out. The editor reads, with Friedrich, "*bene e patre*." But the form "*bene audire ex aliquo*" seems to be without parallel; even "*ab aliquo*" is exceedingly rare (Cicero, 'De Fin.' iii. § 57). Moreover, there are two other lines in the collection (246, 537) which suggest that Ribbeck's "*bonis bene audire*" is the right reading. In his introduction Mr. Bickford-Smith furnishes the evidence concerning the writer's name, in which connexion we may note that it still stands as "*Publius Syrus*" on the cover of the *Edinburgh*

Review. All ancient references to Publilius are then given. These are followed by a section on the history of the mime, which might with advantage have been more thoroughgoing and detailed. A list of the principal MSS. is then supplied, and this is followed by a catalogue of 276 editions, 100 of which have been inspected by the editor. We miss an examination of the metrical rules followed by Publilius, a subject which has been a bone of contention among scholars. Mr. Bickford-Smith seems to think that one of the lines (260) may have been a choliambus. If Publilius had used this verse, we should have expected to find not one instance of it, but many. It appears to have been employed, not by the mime-writers proper, but by the authors of "mimiambi." We must not omit to mention that the volume concludes with a full verbal index to the Latin. Gratitude is due to Mr. Bickford-Smith for having provided an excellent edition of the text of Publilius. A full grammatical and illustrative commentary is now much needed. Such a commentary would even help on the settlement of the text, by showing the unsuitability of many among the emendations which have been put forward. Thus, for example, in l. 177, "*ex hominum questu facta Fortuna est dea*," one is tempted to change *questu* into *quæstu*. But *questu* is supported by a passage in Pliny's 'Natural History' (ii. § 22): "*(Fortuna) una accusatur, una agitur rea*."

M. Tullii Ciceronis de Natura Deorum. Translated by F. Brooks. (Methuen & Co.)—Mr. Brooks has provided a smooth and evenly excellent version of Cicero's treatise on the gods, but one which shows no exceptional command of English nor any peculiar felicity. The translator is happier in bending the structure of the Latin sentences to suit the genius of our language than in the nice representation of separate phrases or words. In particular, metaphors are not conveyed from the one language to the other with the least possible deviation, as should be the case. Thus (p. 47) "*nihil olet ex Academia*" is turned by "he does not present the slightest tincture of the Academy"; but "savour" or "aroma" would be far better than "tincture." Such cases of inexactness as we have noticed are not important. In i. § 70 the words "*omnes sensus veri nuntios esse dixit*" (sc. Epicurus) do not mean "he declared that all the senses (i.e., the five senses) reported what is true," but "that every impression of sense gave a true report." In iii. § 29 *patibilem naturam* is παθητικὴν φύσιν, "a structure capable of modification," rather than "a nature susceptible to sensation." The English used by the translator is almost always pure, but we may be permitted to object to "split infinitives" such as "to even need" (p. 76), "to mentally assimilate" (p. 45). Perhaps it would be deemed hypercritical to demur to the expansion of a point (p. 171). We are sorry to observe the name Gaius given several times as Caius. Mr. Brooks takes as his guide to the text of the work and its meaning Prof. J. B. Mayor, and there could not be a safer leader. It is a pity that the headlines on the pages of the translation give no indications of book or chapter; the omission makes reference difficult.

De Terentio et Donato Commentatio. Scripsit J. J. Hartman. (Leyden, Sijschhoff.)—The author of this treatise (of 240 pages) is a professor at Leyden, and writes in Latin. He conciliates criticism by the modesty, the obviously sincere modesty, with which he repeatedly speaks of his own work. The treatise is divided into four chapters, which are of unequal value. A reader who dips into the first only will be inclined to put aside the essay as worthless. This chapter has for its object to show how valuable are certain of the scholia to Terence which are attributed to Donatus. The fact hardly needed demonstration. In the course of his exposition Dr. Hartman hazards a number of suggestions as to the text or interpretation

of the 'Eunuchus,' to which he mainly confines his attention. Unfortunately (except for a single mention of Fleckeisen), Bentley alone among critics of Terence receives any notice; and, further, many of the writer's proposals indicate a rather narrow outlook over Latin literature. Only one or two deserve much consideration, and these are already to be found in publications that are easily accessible. The remaining three chapters are of another character. Although they might have been indefinitely improved by a careful study of recent literature bearing on Terence and Donatus, they contain matter which scholars interested in the subject would do well not to pass by. The second does something towards disentangling the different classes of glosses which have been jumbled together and assigned by tradition to a single author, who is dubbed "Donatus." The third (pp. 119-208) opens with a protest against those scholars who have declared it an idle task to emend the scholia, in the absence of a good critical edition based on the MSS. The author then proceeds to offer many emendations of his own. Not a few are mere counsels of desperation, and the hand that makes them is not always guided by sure knowledge. Yet the much-to-be-desired future critical editor of the scholia will find his account in perusing Dr. Hartman's criticisms and suggestions. The final section of the work has some interest. It tries to draw from the scholia evidence that Terence was less of a translator and more original than has commonly been supposed. It is to be hoped that Dr. Hartman may continue his study of the subject and go more deeply into it. The lines of investigation on which he has entered are worth pursuing.

OUR LIBRARY TABLE.

DR. JESSOP has collected a number of fugitive but pleasant papers from various periodicals under the title of *Frisola*. The first two, 'An Antiquary's Ghost Story' and 'Queen Mary's Fool,' appeared originally in this journal. The former is an admirable specimen of the art of telling a story, and made a sensation on its publication. The second is an interesting little bit of historical *bric-à-brac*. The articles on 'Ups and Downs of an Old Nunnery,' which were contributed to *Good Words*, are a most readable popularization of the records of a religious house. The papers on 'The Phantom Coach' also deserve notice as showing the author's kindly sympathy with popular belief.

Glimpses of the Past; or, the Mortimers of Wignore and Ludlow, and other Essays, by Mr. G. Hodges (Ludlow, Woolley), has no adequate reason for existing.

We have on our table *Tacitus: Annals*, Book I., edited by W. F. Mason and C. S. Fearenside (Clive),—*Moffatt's Pupil Teachers' Course: Geography and History*, Division III., edited by T. Page (Moffatt & Paige),—*Riders in Euclid*, by J. H. Smith (Longmans),—*French without Tears*, Book II., by Mrs. H. Bell (Arnold),—*Cosmic Ethics; or, the Mathematical Theory of Evolution*, by W. Cave Thomas (Smith & Elder),—*The Balladists*, by J. Geddie (Oliphant, Anderson & Ferrier),—*Harry Terrell: a Dartmoor Philosopher*, by W. F. Collier (Simpkin),—*Pig-keeping for Profit*, by W. J. Malden (Kegan Paul),—*Noqui Talanua, Stories from the South Seas*, by Sundowner (European Mail, Limited),—*Given to Hospitality*, by C. Burke (S.P.C.K.),—*The Bond of Blood*, by R. E. Forrest (Fisher Unwin),—*A Woman's Courier*, by W. J. Yeoman (Tower Publishing Company),—*The Prisoner of Chillon, and other Poems by Lord Byron, in kritischen Texten mit Einleitungen und Anmerkungen*, edited by E. Kölbner (Williams & Norgate),—*Passing Thoughts*, by A. Morris (Fisher Unwin),—*Aëromancy, and other Poems*, by Margaret L.

Woods (Mathews),—*Golden Thoughts on the Higher Life*, by Dr. Johann Tauler, translated by M. A. C. (Glasgow, Bryce),—*The Thirty-nine Articles and the Age of the Reformation*, by the Rev. E. Tyrrell Green (Wells Gardner & Darton),—*The Principles and Practice of Teaching in Sunday Schools*, by the Rev. E. Hobson (S.P.C.K.),—*Seed Corn for the Sower*, by the Rev. C. Perren (Allenson),—*Church Difficulties*, by the Rev. A. F. W. Ingram (S.P.C.K.),—*La Patronne*, by F. Vandérem (Paris, Calmann Lévy),—*Les Plaisirs et les Jours*, by M. Proust (Paris, Calmann Lévy),—and *Die Kirche Deutschlands unter den sächsischen und fränkischen Kaisern*, by Dr. A. Hauck (Leipzig, Hinrichs). Among New Editions we have *The Most Picturesque Routes in Southern Norway*, edited by the Skien-Thelmarkens Tourist Club,—*Comparative Politics*, by E. A. Freeman (Macmillan),—*Daudelet's Recollections of a Literary Man*, translated by L. Ensor (Dent),—*A Man of Genius*, by H. Murray (Ward & Downey),—*Unclaimed Money*, by S. H. Preston (E. W. Allen),—and *Algebra for Beginners*, by W. Dodds (Murby).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Modern Reader's Bible: Deuteronomy, edited with Introduction by R. G. Moulton, 18mo, 2/6 cl.
Parker's (H. W.) The Agnostic Gospel, a Review of Huxley on the Bible, cr. 8vo, 4/6 net, cl.
Rice's (B. A.) The People's Dictionary of the Bible, 6/ cl.
Spurgeon, C. H., Barbed Arrows from the Quiver of, 2/6
Zahm's (Rev. J. A.) Evolution and Dogma, cr. 8vo, 7/6 cl.

Law.

Dacey's (A. V.) A Digest of the Law of England, 30/ cl.
Wright's (S.) A Handbook of the Law of Fixtures, 5/ net, cl.

Poetry.

Uhland, Poems of, selected and edited by W. T. Hewett, 5/ History and Biography.

Burleigh's (B.) Two Campaigns, Madagascar and Ashantee, 8vo, 16/ cl.

Dent (R. K.) and Hill's (J.) Historic Staffordshire, 10/ net.

Leonard's (Major A. G.) How We made Rhodesia, cr. 8vo, 6/

Petrie's (W. M. F.) History of Egypt during the Seventeenth and Eighteenth Dynasties, cr. 8vo, 4/ cl.

Wykeham's Register, Vol. 1, ed. T. F. Kirby, 21/ net, cl.

Geography and Travel.

Biggs's (Rev. C.) Six Months in Jerusalem, cr. 8vo, 7/6 cl.

Granada Handbook, Directory, and Almanac, compiled by E. Drayton, cr. 8vo, 3/6 cl.

Graphic Atlas, The, 12/6 cl.

Singer and Wolfner's Handbooks for Travellers: Hungary and Budapest, 12mo, 6/ cl.

Tangye's (H. L.) In New South Africa, Travels in the Transvaal and Rhodesia, 8vo, 10/6 cl.

Philology.

Tod (A. H.) and Longworth's (F. D.) Passages for Unseen Translation, Latin and Greek, cr. 8vo, 3/6 cl.

Science.

Aids to the Army and other Examinations: Army Science Papers, 8vo, 4/ net, bds.

Gattermann's (L.) Practical Methods of Organic Chemistry, translated by W. B. Shober, cr. 8vo, 8/6 cl.

Smith's (W. R.) Anglo-Nebrosis, Studies in Diseases of the Vaso-Motor System, 8vo, 4/ net.

General Literature.

Cameron's (Mrs. L.) A Bad Lot, a Novel, cr. 8vo, 2/ bds.

Gras's (F.) The Reds of the Midi, cr. 8vo, 3/6 cl.

Hardy's (T.) A Group of Noble Dames, cr. 8vo, 6/ cl. (Wessex Novels, Vol. 15.)

Le Fanu's (J. S.) A Chronicle of Golden Friars, and other Stories, cr. 8vo, 6/ cl.

Nisbet's (H.) A Colonial Tramp, cr. 8vo, 6/ cl.

Savage's (R. H.) Checked Through, cr. 8vo, 2/ boards.

Seagrim's (D.) The Officer's Guide to Campaigning Equipment, cr. 8vo, 2/6 cl.

Sergeant's (A.) The Failure of Sybil Fletcher, cr. 8vo, 6/ cl.

Swift's (B.) Nancy Noon, cr. 8vo, 6/ cl.

Thomas's (Annie) Four Women in the Case, a Novel, 6/ cl.

Vynne's (N.) The Story of a Fool and his Foxy, 2/ swd.

Warden's (F.) A Spoilt Girl, cr. 8vo, 2/6 cl.

FOREIGN.

Theology.

Acta Apostolorum sive Lucæ ad Theophilum Liber alter, 2m.

Bibliche Studien, hrsg. v. O. Bardenheuer, Vol. 1, Parts 4 and 5, 3m. 50.

Fine Art and Archaeology.

Archäologische Studien zum christlichen Altertum u. Mittelalter, hrsg. v. J. Fickler, Part 2, 7m.

History and Biography.

Godehot (Capitaine): Le 1er Régiment de Zouaves (1852-1895), Vol. 1, 12fr. 50.

Geography and Travel.

Culnet (V.): Syrie, Liban et Palestine, 16fr.

Philology.

Annei Flori Epitome Libri II., ed. O. Rosbach, 2m. 80.

Callimachi Ætiorum Liberum I., instruxit E. Dittich, 2m.

Euclidis Opera Omnia, edidit J. L. Heiberg et H. Menge, Vol. 6, 5m.

Nicéphori Blemmyde Curriculum Vitæ et Carmina, edidit A. Helsenberg, 4m.
Monumenta Germanie Historica: Legum Sectio IV., Vol. 2, edidit L. Weiland, 23m.
Pindari Carmina, edidit W. Christ, 14m.

Science.

Villon (A. M.) et Guichard (P.): Dictionnaire de Chimie Industrielle, Part 13, 3fr.

General Literature.

Claretie (J.): Brichanteau Comédien, 3fr. 50.
Delpit (E.): Cœur Déçu, 3fr. 50.

COLERIDGE ON 'GULLIVER'S TRAVELS.'

I RECENTLY acquired a copy of an odd volume of an old edition of Swift's works which had belonged to Wordsworth's library, and which contained on the fly-leaves at the end a three-page criticism by Coleridge on the principal work in the volume—'Gulliver's Travels.'

I do not propose to discuss Coleridge's remarks in this place. They are certainly of sufficient interest to be given in full in the *Athenæum*.

"The great defect of the Houyhnhnms is not its misanthropy, and those who apply this word to it must really believe that the essence of human nature, that the *anthropos misommenos*, consists in the shape of the body. (Now, to show the falsity of this was Swift's great object: he would prove to our feelings and imaginations, and thereby teach practically, that it is Reason and Conscience which give all the loveliness and dignity not only to Man, but to the shape of Man; that deprived of these, and yet retaining the Understanding, he would be the most loathsome and hateful of all animals; that his understanding would manifest itself only as malignant cunning, his free will as obstinacy and unteachableness. And how true a picture this is every madhouse may convince any man; a brothel where highwaymen meet will convince every philosopher. But the defect of the work is its inconsistency; the Houyhnhnms are not rational creatures, i.e., creatures of perfect reason; they are not progressive; they have servants without any reason for their natural inferiority or any explanation how the difference acted (?); and, above all, they—i.e., Swift himself—has a perpetual affectation of being wiser than his Maker (see postscript), and of eradicating what God gave to be subordinated and used; *ex. gr.*, the maternal and paternal affection (*copy*). There is likewise a true Yahoosm in the constant denial of the existence of Love, as not identical with Friendship, and yet distinct always and very often divided from Lust. The best defence is that it is a Satyr; still, it would have been felt a thousand times more deeply if Reason had been truly portrayed, and a finer imagination would have been evinced if the author had shown the effect of the possession of Reason and the moral sense in the outward form and gestures of the Horses. In short, critics in general complain of the Yahoos; I complain of the Houyhnhnms.

"As to the wisdom of adopting this mode of proving the great truths here exemplified, that is another question, which no feeling mind will find a difficulty in answering who has read and understood the Paradise scenes in 'Paradise Lost,' and compared the moral effect on his heart and his virtuous aspirations of Milton's Adam with Swift's horses; but different men have different turns of genius; Swift's may be good, tho' very inferior to Milton's; they do not stand in each other's way.

S. T. C.

"A case in point, and besides utterly inconsistent with the boasted Reason of the Houyhnhnms, may be seen, p. 194, 195 [chap. iv.], where the Horse discourses on the human frame with the grossest prejudices that could possibly be inspired by vanity and self-opinion. That Reason which commands man to admire the fitness of the horse and stag for superior speed, of the bird for flight, &c., &c.—must it not have necessitated the rational horse to have seen and acknowledged the admirable aptitude of the human hand, compared with his own fetlocks, of the human limbs for climbing, for the management of tools, &c.? In short, compare the effect of the Satire, when it is founded in truth and good sense (chap. v., for instance), with the wit of those passages which have their only support in spleen and want of reverence for the original frame of man, and the feelings of the Reader will be his faithful guide in the reperusal of the work, which I still think the highest effort of Swift's genius, unless we should except the 'Tale of the Tub.' Then I would put Lilliput; next Brobdignag; and Laputa I would expunge altogether. It is a wretched abortion, the product of spleen and ignorance and self-conceit."

G. A. AITKEN.

'THE KINGIS QUAIR.'

Dundee, August 10, 1896.

THE lofty tone of the letter in the *Athenæum* of the 8th inst. with which Mr. Brown makes his exit from this controversy is very melodramatic, but not convincing. He speaks of having "compelled" me to admit that the marriage of William Sinclair and Elizabeth Keith was subsequent to 1513. How could he "compel" me, when it was I that gave him the date in my letter of August 1st, and corrected his misstatement by showing that the marriage took place in 1515, not "many years after" Flodden? My purpose was, not to "envelop in a cloud of obscurity" the history of the Bodleian MS., but to show that Mr. Brown had culpably neglected what should have been his first step in dealing with that MS. To accomplish that purpose I showed that, even taking Mr. Brown's date of circa 1488 as the correct one for the MS., it was possible that the copy of 'The Kingis Quair,' which appears in the MS. sixty pages later than the memorandum, had been made in the time of Elizabeth, Lady Sinclair—that is, subsequent to 1515. But I never said that the poem was not composed before that time. I drew his attention to the fact that the memorandum is in a different handwriting from the text in the page where it appears; yet Mr. Brown's reasoning is founded entirely upon the assumption that the whole MS. was written about 1488. Now, there are 120 pages of MS. before this memorandum occurs, and 'The Kingis Quair' does not begin till p. 190. It is quite as reasonable to suggest that the whole book was written before 1488, and the memorandum inserted afterwards, as to assert (as Mr. Brown practically does) that all subsequent to the memorandum, including 'The Kingis Quair,' must necessarily be later than 1488. Mr. Brown dismisses my second letter as containing matters "irrelevant to the question." What were these irrelevant matters? I convicted him of error as to the date of Elizabeth Keith's marriage. I challenged him to give his authority for the statement that William, Lord Sinclair, was not born in 1497. I quoted six mistranscriptions from the MS. I asserted that as the fateful memorandum was in a different handwriting from the text, it may have been inserted at any time between 1488 and 1513 (the dates of the accession and death of James IV.), and could afford no safe clue to the age of the MS. itself. I pointed out that whether the poem was copied for Henry, Lord Sinclair, or for his daughter-in-law, Elizabeth Keith, it had evidently been in the possession of a great-granddaughter of the putative royal author. I also showed that the title and colophon to 'The Kingis Quair' both asserted that the author was "James callit ye first," and these assertions of authorship are not interpolations, but form parts of the text. I do not see how these things can justly be called "irrelevant." The plain fact is that Mr. Brown has discovered a mare's nest, and has rushed hastily into print before he had considered the historical side of his subject. From the first I have said that Mr. Brown's book displays "literary detectivism of a high order." So does Whately's 'Historic Doubts relative to Napoleon Bonaparte.' So did a very clever article that I read some thirty years ago in a defunct Glasgow magazine, in which the writer, by a skillful application of minute criticism, proved that the nursery rhyme "Hey, diddle, diddle," was really a cryptographic fragment of Scottish history. A. H. MILLAR.

39, Wellington Square, Oxford, August 4, 1896.

I SHOULD like to say a few words with regard to the errors in the 'Notes on the MS.' in Mr. Brown's book. I believe he has mentioned that they were due partly to his making a copy of my transcript, and partly to his omitting to revise the proof-sheets.

Mr. Millar, in his letter of July 25th, mentions several inaccurate readings in the memo-

randa, though he has overlooked others. I give the words he refers to exactly as they are in the MS. (and in my original transcript).

For "Maurius Synclar" read *Mavins Synclar* ("William Synclar" is certainly not correct).

For "By me Edward Walker" read *Be me Edward Walker* (not "Stalker").

For "liber Henrici dmi Sinclar" read *liber Henrici dmi Sinclar* (clearly *dmi*).

For "Elezebeth Synclar within" read *Elezebeth Synclar with...* (then follow three strokes which may be either *m* or *n*).

For "Jeff (?) Sinclar" read *Jeff [ff doubtful] Sinclar*.

For "Villiam brasbine" read *Villiam brabiner*.

There is no ground for saying that the note on fol. 120, beginning "Natiuitas principis nostri," is an extraneous note, "interpolated subsequently." It is in the same handwriting as the poem immediately above it, and must have been written at the same time.

ANGELINA F. PARKER.

Saint Haon-le-Châtel.

SOME historians used to consider that because a story was poetical it must be true; they were quite wrong. Some critics now consider that because a story is poetical it must be false; they are not always right. It is impossible not to feel admiration for the acumen and the amount of labour bestowed by Mr. J. T. T. Brown upon the question of "the authorship of 'The Kingis Quair.'" The number of his arguments, the way in which they are put together, are assuredly impressive, and one may well be tempted after considering that powerful array to feel that the battle is lost, and that another Robert Graham has risen and killed the poetical fame of the Stuart prince. To have raised the question is, in any case, a service rendered to literature; it well deserved to be raised; there was much more material for such a plea than any one suspected; but has the question been solved definitively? A close inspection of the rebellious fortress will show that it is not so impregnable as it seems, and that in more than one place a breach can be opened. Who knows if in the end King James will not conquer? "Virescit vulnere virtus."

Here are some points to which I beg permission to call the attention of your readers.

1. The only MS. is a Scotch MS.; it was written in the fifteenth century, later than 1488; it contains a variety of poems, e.g., 'The Kingis Quair.' The poem bears there a title and a colophon which attribute it to "King James of Scotland ye first," to "Jacobus primus Scotorum rex illustrissimus." It has for its subject "the story of James I.'s courting of Joan Beaufort." All this is agreed to by Mr. Brown. The testimony of the MS. is corroborated by the Scotch historian and philosopher John Major, a man of great science, endowed with a remarkably critical mind, who wrote an 'Historia Majoris Britannie,' printed in 1521, and begun many years before. He says in it that James composed, among other poetical works in his native tongue, "artificiosum libellum de Regina, dum captivus erat..... antequam eam in conjugem duceret." He adds that he wrote several fine songs, such as "Yas Sen," &c., and "At Beltayn," &c. The "artificiosus libellus" is obviously the poem in the MS. of the Bodleian Library.

This is assuredly, at least, strong *prima facie* evidence in favour of James. How does Mr. Brown dispose of it? Concerning the MS., he observes that "out of twelve poems [contained in it] five are correctly attributed to Chaucer, five wrongly" (the other two are 'The Kingis Quair,' and another poem the attribution of which has become illegible). From which Mr. Brown concludes that, so far as attributions go, the MS. is "practically untrustworthy." The scribes who penned it were "unreliable, if not altogether incredible witnesses for King James."

But this is at most *weakening*, and not *destroying*, the evidence afforded by the MS., for after all the MS. is five times right. Moreover the weakening of the evidence is not so great as mere arithmetic would show; and King James has more than half the chances in his favour. A Scotch scribe is much more likely to be wrong about an English poet who had been dead ninety years than about a Scotch king who had been dead some fifty years. To attribute to Chaucer poems he had not written was besides most frequent: "On ne prête qu'aux riches." To do the same for James is a very different sort of thing. To conclude from the one to the other is to put on a par facts which are far from having the same weight.

As for the testimony afforded by Major, it seems to hold good and to stand entire after the argumentation of Mr. Brown. The argument is that the two songs "Yas Sen" and "At Beltayn" are not by James I.; hence, most probably, Major is wrong also about the "artificiosum libellum de Regina." But the fact is that Major has not attributed apocryphal poems of the sixteenth century at all to King James; he has attributed to him two poems, of which he gives the first words: they are very difficult to identify, the first because there must be a misprint, as "Yas" has no meaning; the second because the words quoted cannot serve better to identify a Scottish song than "Ce mois de May" would serve to identify a French ballad. That Pinkerton, Ritson, and Tytler made wrong identifications, and credited the king with 'Peebles to the Play,' &c., which he never wrote, there is now no doubt; but the fault is entirely theirs. Let that diminish as much as may be just their fame as critics, but Major has nothing to do with that; and his testimony remains as good evidence as it was before.

2. Mr. Brown lays great stress on a fact which seems, indeed, very strange. Here we have a powerful king, "Scotorum rex illustrissimus," a conspicuous person, if any; and yet his contemporaries are mute about his poetry. Bower praises him for every sort of accomplishment, but not for his verses; he compliments him upon his excellent archery, but not upon 'The Kingis Quair.' Dunbar, later, weeps for all the dead "makars," but omits King James. Lindsay is equally silent, and so is James VI., who wrote verses and a treatise of Scottish poetry, but never alluded to his ancestor.

The fact may seem strange to us; but it is not unique. It is easy to point out another example as similar as can be; and yet no doubt can be entertained in that case about the authenticity of the princely verses. Charles, Duke of Orléans, grandson of King Charles V. and father of King Louis XII., of the same age as James I., a prisoner, like him, for many years in England, endowed, like James, with every sort of accomplishment, now known mostly as a poet, remained practically ignored as such up to the eighteenth century. Yet he wrote numerous poems; he lived among poets, he exchanged verses with them; his lines are the best by far (after the poems of Villon) that France can boast of in the fifteenth century; his reputation underwent nevertheless a complete eclipse. One single vague allusion by Martin Lefranc to "le livre du bon due d'Orléans" is the only one which it has been possible for critics to discover in the fifteenth century. Octavien de St. Gelais, in his 'Séjour d'Honneur,' gives a list of the famous "poetes et philozophes." He finds room on his list among the moderns for "Dente florentin," "Petrac," "Boccasse," Alain Chartier, Jean de Meung, Jacques Milet, &c., but not for Charles d'Orléans. The thing is the more noticeable as he makes frequent allusions to Louis d'Orléans, father of Charles, and as he dedicates his book to King Charles VIII., cousin of the Duke. No less remarkable is the fact that King Louis XII.,

son of Charles, who wrote poetry, never did anything for the fame of his father, nor ever alluded to his gifts as a poet. Francis I., who succeeded him and who composed volumes of verses, did nothing either for Charles. Francis felt a keen interest not only in the works of the ancients, but also in the poetry of old France; he made Marot rejuvenate the 'Roman de la Rose' and print an edition of it for the benefit of contemporaries; but he allowed the exquisite poems of his grand-uncle to remain unprinted and unknown. It was left for the Abbé Sallier in the eighteenth century, the Tytler of that James, to render full justice to the Duke.

King René of Anjou, who was a friend of Charles d'Orléans, and wrote a variety of poems—one, e.g., on his love for the beautiful Jeanne de Laval, who became his wife (viz., his pastoral of 'Regnault et Jeanneton,' i.e., René and Jeanne)—fared somewhat better; but yet his verses were never printed till our times. All that poetry was too personal (too much the work of *amateurs*, as people thought) to obtain the rank and receive the meed of praise it deserved. It suffered on account of the qualities which give it now its greatest charm in our eyes. The case seems to have been the same with James.

3. According to Mr. Brown the dialect employed in the poem "is the northern"; the author "has engrafted on that dialect many Chaucerian inflexions"; the poem can only have been written "by a Scot." James was ten (or according to Mr. Brown eleven) years old when captured; how then could he write Scottish so many years later, when he had never left England, and had been educated there "in a manner which left nothing to be desired"?

Are we to conclude from this that if James had continued to speak, besides English, the language of his country, his education would have been considered as "leaving something to be desired"? Let us observe, on the other hand, that a clever boy of ten would know his own language, dialect, or *patois* well enough to preserve it easily through life if the slightest chance of keeping it offered itself. The company of a friend or a servant would be enough to represent that chance; and the boy would the more tenaciously cling to his native tongue and to all that recalled the mother country if he had been violently abducted from it, as was the case with James. No proof is adduced that James was without the possibility of keeping up his native speech; on the contrary, we know that he was captured, but not alone; and as, according to all historians, he was comparatively well treated, the exclusion of all companions or Scotch attendants seems most unlikely. He had been sent to France "cum honesta familia," says Bower. Many persons will be of opinion that a "northern dialect," "with Chaucerian inflexions, peculiar to the midland English," is the very sort of language a young prince brought up under such circumstances would use in a poem dedicated to things and events nearest his heart.

But to employ those northern forms, Mr. Brown continues, would have been "ungracious" on the part of James; he would have reduced his English tutors to despair, and rent the ear of his betrothed. Perhaps, one may answer, James was wicked enough not to care much about the despair of his English tutors; perhaps Jane Beaufort—the heart of woman is so mysterious!—was not displeased to hear the speech, however rude, of the country that was to be hers; everybody knows besides that harsh sounds become very sweet to the hearer when they come from loving lips. Perhaps, also, James "chantait pour lui-même," as often happens with poets writing such personal poetry. There is more than one plausible explanation.

4. Mr. Brown has noted a number of passages in which 'The Kingis Quair' resembles 'The

Court of Love'; many such resemblances had already been noted by Mr. H. Wood. But Mr. Brown holds that the author of the first copied the second; and as the second is of a later date than the death of James, the first cannot be by James. If this were proven the authenticity of 'The Kingis Quair' could not be defended. Is it proven?

In several cases the resemblances are certain, they are obvious. But the more one studies mediæval poetry the more one is struck by the resemblance between authors of all kinds. Sometimes poets copied each other wilfully; sometimes they resembled each other by chance; an immense number of ideas and images were, so to say, afloat; they reappeared everywhere, in every work. It would be easy to find for most of the passages culled by Mr. Brown from the two poems parallels from many other authors; and if there was no probability of imitation in these cases, how should there be certainty in this one? The "band of gold and silk.....with here in tresse y'broudered" of 'The Court of Love' will remind us not only of 'The Kingis Quair,' not only of Cressida "with hir here clere.....Which with a threde of gold she wolde binde," but also of "le chiome accolte in oro" of Petrarch. Mr. Brown quotes from 'The Court of Love' the two lines,

Beseche I you but seen my will and rede,
And let your answer put me out of drede,

and thinks to "hear the very echo of these words" in the following verses from 'Kingis Quair':—

Now help me furth and for your merci leide
My hert to rest that dais nere for drede.

They resemble 'The Court of Love,' no doubt, but they resemble also Petrarch's lines:—

Però s' un cor pien d'amorosa fede
Può contentarvi senza farne strazio
Piacervi omni di questo aver mercede.

Among those resemblances Mr. Brown insists particularly upon two, namely, the use made in the two English poems of the words *balas* and *smaragde*. As being of special importance, they are mentioned among the most telling proofs in the "Review and Conclusion" of his book. The word *balas*, we are told, is "very uncommon," and, as it is to be found in the two poems, this denotes a close connexion between them.

But, we may say, if the word is rare in English poems, it is of common use in French works; and surely the author of 'Kingis Quair,' who gives room in his book to 'Fair-Calling,' needed no 'Court of Love' to teach him a word which is to be found in the 'Roman de la Rose':—

Ma parole est moult vertueuse,
Ele est cent tans plus précieuse
Que saphirs, rubis ne balais.

As for *smaragde*, Mr. Brown contends that both English poets use the word in a wrong sense; they think that a *smaragde* is something blue, whereas it is an emerald—that is, something green. It is, therefore, most likely that one derived from the other both the word and the mistake. As for the mistake, Mr. Brown considers there is no doubt about it. We read in 'The Court of Love' that the eyes of Rosal are "bright and orient as is the *smaragde*," and Mr. Brown observes that "it is quite unnecessary to argue" that "light green eyes would not be beautiful." Hence it follows that the poet must have meant blue, and "was surely ignorant of the *smaragde* being a green stone."

This is being indeed very partial to blue eyes! But whatever may have been our ancestors' taste for blue, green, grey, or black eyes ("tous aimés, tous beaux, Des yeux sans nombre ont vu l'aurore"), certain it is that it was not at all by mistake that the author of 'The Court of Love' used that simile. Dante employs it for Beatrice, and shall we suppose that he meant to attribute eyes to her which "would not be beautiful"? or that he did not know what he said? or that he, too, copied 'The Court

of Love'? or that, Beatrice being in reality a "green-eyed monster," he had to confess the truth?

Posto t'avem dinanzi agli smeraldi
Ond' Amor già ti trasse le sue armi.

The truth is that the two poets simply alluded to the *brilliance* of their ladies' eyes. The supposed parity of mistake in 'The Court of Love' and 'Kingis Quair' cannot be maintained.

But there is one more question, and a very important one, concerning the connexion between those two poems. We are told that they resemble each other in many ways; but, on the hypothesis of the one being an imitation of the other, who was the imitator? On this decisive point we expect decisive arguments. Readers will, I believe, consider that the reasoning at p. 35 cannot be held as such. "'The Court of Love,'" says Mr. Brown,

"is excellently handled as regards its theme; its unity is indeed one of its great charms. It is not, I hope, unduly to depreciate 'The Kingis Quair' as a poetical composition to say that it lacks artistic unity," &c.

Reasons of the same sort might be adduced to prove that Guillem de Castro copied the 'Cid' of Corneille.

5. James is taxed with inconsistency for having praised the "high birth" of his betrothed above his own. Venus tells him that if he compares himself to Jane he will find that his wit and his person are no match

To hir hie birth, estate, and beautee bryght.

How can this be said, Mr. Brown inquires, "of a king and an earl's daughter"? The explanation is, according to Mr. Brown, that the author of 'Kingis Quair' is here again copying 'Court of Love,' where we read:—

And eke remember thine abillite
May not compare with her, this well thou wote.

It will be observed that the supposed mistaken assertion in 'Kingis Quair' has no equivalent here; there is no allusion to high birth. So then we should have to believe that the clever anonym who owes birth to Mr. Brown had nevertheless so little invention that he could not find for himself such simple ideas, and was so inattentive besides that he modified his model, merely to add what is described as a ludicrous mistake. I contend, on the contrary, that this is the sort of mistake a clever anonym, meaning to palm off his composition as a dead sovereign's, would not have made. If, on the other hand, we recognize the book as being James's, the matter is simple enough: a lover will always consider that he is nothing compared to his lady; James says so; but he does not pretend that he is of lower birth than Jane (who belonged, however, to the royal house of Lancaster, and was not an ordinary earl's daughter). He says that what he is altogether does not bear comparison with what she is altogether, for she has everything—birth, estate, and beauty.

Was James "passionately enamoured" of Jane? enough for his passion to suggest such a poem as 'The Kingis Quair'? Mr. Brown (pp. 90 and 99) seems to doubt it. Such things are certainly difficult to prove by deeds and charters. But we can at least point out that the 'Relation' of Regnault Girard confirms entirely the estimate which may be drawn from the poem concerning the king's character and the tenderness of his heart. The testimony is an absolutely independent one, and the conditions under which Girard went to Scotland were calculated to predispose him to ill-humoured judgments rather than to over-favourable ones.

6. According to Wyntoun, James was born in 1394; he was captured on Palm Sunday, 1405; his father, Robert III., died on April 4, 1406. This latter date, after considerable discussion, has been proved to be accurate. Walsingham, on the other hand, says that the capture of James took place in 1406, and several authorities—Sir William Hardy especially—are of opinion that he is right. The thing is of im-

portance, as the author of 'The Kingis Quair' states that when he was made a prisoner he had passed the age of innocence by "nere about the nowmer of yeris thre," that is, he was seven plus three, i. e., ten years old, if we are to take him *au pied de la lettre*. But, Mr. Brown says, the real date of his capture being the spring of 1406, he was not ten, but eleven, and the author of 'Kingis Quair' copied here Wyntoun. James, if he were the real author, would never have made such a blunder.

The question, I maintain, must at least remain an open one. Here the testimony of deed and charter may be justly expected, and will, perhaps, be discovered some day, but it is lacking now. All we can do is to oppose one chronicler to another. As much can be said in this case for Wyntoun as for Walsingham. Wyntoun is certainly no mean authority for this period, and there is, besides, a statement in Walsingham which it is very difficult to reconcile with the hypothesis of the event happening in 1406. The capture of James raised great indignation, because it was said to have occurred in time of truce. Wyntoun is positive as to that:—

Trewis bath on sé and land
Was takyn for to be lestand
Tyll evyn on the next Pasch day.

This very precise statement is borne out by public documents. The truce alluded to was confirmed by the kings of both countries in 1404, and was to last "until the day of Pasque next folowand, the sonne goinge doun" ('*Fœdera*,' third edition, iv. 68). The fact of a truce existing at that time was held to be of so much importance that the capture of James, made under such circumstances, was enumerated later among the causes the King of France had for waging a rightful war against "Henri de Lenclastre et faire contrariété à lui et à ses Anglois":—

"Item fut dit aussi comment le jeune roy d'Escoce, qui lors venoit en France et le quel estoit alié au Roy, fut prins par les Anglois en temps de trêves à lui baillées par ledit Henry."—Monstrelet, *sub anno* 1409.

Such being the case, is it not, to say the least, very strange to see Walsingham acknowledging that, when the capture took place, there was a truce? He says, it is true, that it was only a truce by land, and that the capture was made at sea. If the capture had been really made in 1406, Walsingham, desirous as he was of exculpating Henry, had a much better answer, namely, that there was no truce at all in that year, neither by sea nor by land, for there was none. Taken altogether, his statement is as much in favour of 1405 as in favour of 1406.

Little account must be taken either of the first payments made for James in the Tower (August 14th, 1406), for nothing shows that they were the *first*. And it is not certain that his imprisonment began there. Bower speaks of his being sent first to "Penval."

"I have not yet seen," writes Sir W. Hardy, "anything to show how the Prince was brought from Flamborough to King Henry in London, nor have I had the good fortune to find, as I expected to do, the royal mandate for his committal to the Tower."—'*Exchequer Rolls*,' iv. p. cxviii.

Note also that it is possible that historical facts and 'Kingis Quair' may be reconciled in yet another way. We do not know for certain the date of James's birth. Mr. Brown, who makes light of Wyntoun's testimony when the date of the capture is in question, here follows him unhesitatingly. He adds, it is true, that the chronicler's statement is confirmed by a letter from "Queen Annabella to Richard II., dated from the Abbey of Dunfermline in 1394" (p. 49). But the letter, which is reproduced in the 'Facsimiles of National MSS. of Scotland,' ii. No. xlix., bears no year. It is dated "le premier jour d'aoust," and nothing more.

7. Mr. Brown, yielding for once to fancy, pictures to himself his anonymous poet, that new man for whom a place ought to be reserved

in the history of literature, "his elbow on the desk, the 'Origynale Cronykil' (of Wyntoun) open before him, selecting the few biographical facts needed to lend an air of reality to the good matter he had then in his heart to indite touching the Scottish king" (p. 60). What an extraordinary man that must have been! so clever and yet so modest! who wrote such good poetry and was content to give it as being another's; who did it so cleverly as to lead astray that shrewd man, his contemporary, Major, famous all over Europe for his logic and critical acumen. We wonder what interest he had in undertaking such a difficult task; what could have put "in his heart" to perform it, what return he expected. A most extraordinary man, to be sure; a most unlikely one some will think.

I shall conclude here this short review, which makes, indeed, a very long letter; I most earnestly apologize for its length. While fully acknowledging the manifold qualities of Mr. Brown's book and its author's ingenuity, I believe that many will consider that the position of the defenders of James Stuart is not yet untenable, and that the loyal troops can continue to hold the field. J. J. JUSSERAND.

THE AUTUMN PUBLISHING SEASON.

MESSRS. CHATTO & WINDUS'S announcements include, among new novels, 'Dulcie Everton,' by Mrs. Lynn Linton; 'The City of Refuge,' by Sir Walter Besant; 'Revenge,' by Mr. Robert Barr, with twelve illustrations by Mr. Lancelot Speed and other artists; 'Dr. Rumsey's Patient,' by Mrs. L. T. Meade and Dr. Halifax; 'Sebastiani's Secret,' by Mr. S. E. Waller, with twelve illustrations by the author; 'Jerry the Dreamer,' by Will Payne; and 'Young Lochinvar,' by Mr. J. E. Mud-dock, author of 'Basile the Jester,' &c.,—Bret Harte's Works, Vol. IX.,—among volumes of short stories, 'Barker's Luck, and other Stories,' and 'Devil's Ford, &c.,' by Bret Harte; and 'In the County of Kerry, and other Stories,' by Mrs. Croker. 'The Charm, and other Drawing-Room Plays,' by Sir Walter Besant and Mr. W. H. Pollock, 'New Poems,' by Bret Harte, 'A Minion of the Moon,' by Mr. T. W. Speight, author of 'The Grey Monk,'—a third series of Mr. Austin Dobson's 'Eighteenth Century Vignettes,'—'Might Have Been: some Life Notes,' by Dr. Joseph Parker, 'Songs of Travel,' by Robert Louis Stevenson, edited by Mr. Sidney Colvin,—and Vols. III. and IV. (completing the work) of 'The French Revolution (Constituent Assembly, 1789-91),' by Mr. J. H. McCarthy.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE concluded the season by the sale of the library of Lord Bateman and other smaller collections. The improvement in prices observable in the early part of the year has been well maintained, and the last sale showed no alteration. The following are some of the more important books sold: Morant, History of Essex, 1768, 13s. 10s. Saxton, Maps of England and Wales, imperfect, 1579, 25s. Reeve, Conchologia Iconica, 1843-78, 87s. A Horn-Book of the eighteenth century, 10s. An Album of Engraved Musical Portraits, 54s. An Album of Engraved Portraits of the Georgian Period, 30s. 10s. A manuscript Shah Nameh, with small illuminations, A.H. 1032, 29s. 10s. Arabian Nights, by Sir R. Burton, 16 vols., 26s. 10s.; another copy, without the Supplement, 20s. Bowdich, Fresh-Water Fishes of Great Britain, 1838, 40s. 10s. The Ibis, 1872 to 1895, 12s. 2s. 6d. Philosophical Transactions of the Royal Society, 1882-93, 11s. 5s. Crawford, Teares of Ireland, 1642, 12s. 5s. Breviarium Sarisburiensis, Pars Estivalis, 1556, 20s. Alexander Gallus, Grammatica Latina Metrica, printed on vellum, 1470, 23s. Chetham Society,

1844-84, 12s. Angas, New Zealanders, 1847, 11s. Chauncy, Historical Antiquities of Hertfordshire, 1700, 15s. 15s. Drawings by Rembrandt reproduced in Phototype, 11s. 15s. Haden, Études à l'Eau-Forte, Paris, 1866, 30s. 10s.

GOLDSMITH'S 'DESERTED VILLAGE.'

August 10, 1896.

It may interest your correspondents on the subject of the early editions of Goldsmith's 'Deserted Village' to know that I have in my possession a small octavo copy, in grey paper cover, of that issue named in last week's *Athenæum* as belonging to Mr. A. C. Lamb, of Dundee. It corresponds, I believe, in all particulars—title-page, numbering, printing of past tense without the apostrophe, readings, &c.—including the position of the couplet at the end of the description of the schoolmaster. The date, of course, 1770. The little pamphlet has been apparently much read.

J. STAINES BABE.

EMILY, LADY TENNYSON.

AFTER a short and sudden illness from congestion of the lungs, Emily, Lady Tennyson, died at Aldworth early on Monday morning last. Of the lives of those to whom Leibnitz referred when he said "to love is to plant one's own happiness in the happiness of another" there is often nothing to tell save that which is recorded in a golden scripture too sacred for the public eye; and it will not take many lines to give here those outward facts of Lady Tennyson's life with which the reader has concern. The daughter of a gentleman of position of Horncastle, in Lincolnshire, Mr. Henry Selwood, and niece on the mother's side of the Arctic hero Sir John Franklin, Lady Tennyson was born in Berkshire on July 9th, 1813. Throughout her youth she lived in Lincolnshire, where she first met the poet to whom she was afterwards married at Shiplake Church on June 13th, 1850. Her elder sister married another member of this family of poets, Charles Tennyson Turner.

Of her two sons, the younger, Lionel, died in 1886 from fever on his passage home from a visit to India. Hallam, the elder, has succeeded to the title.

This is a life-story as uneventful and, so far as the world knows it or can ever know it, as meagre as that of any one of the millions of Englishwomen who for some inscrutable reason they never inquire about are born, bear children themselves, and die and are forgotten. And yet in that "golden scripture" above alluded to this apparently thin and simple life was surpassingly full—surpassingly rich, indeed, in all those highest and noblest emotions which seem to warrant us in indulging the hope that Tennyson held so passionately—the hope that man with all his shortcomings has a future. Lady Tennyson's case, however, is in many respects peculiar.

There are some few people whose natures are so noble or so sweet that how rich soever may be their endowment of intellect, or even of genius, we seem to remember them mainly by what St. Gregory Nazianzen calls "the rhetoric of their lives." And surely the knowledge that this is so is encouraging to him who would fain believe in the high destiny of man—surely it is encouraging to know that, in spite of "the inhuman dearth of noble natures," mankind can still so dearly love moral beauty as to hold it more precious than any other human force. And certainly one of those whose intellectual endowments are outdazzled by the beauty of their qualities of heart and soul was the sweet lady whose death I am recording.

Among those who had the privilege of knowing Lady Tennyson (and they were many, and these many were of the best), some are at this moment eloquent in talk about the perfect

helpmate she was to the great poet, and the perfect mother she was to his children, and they quote those lovely lines of Tennyson which every one knows by heart:—

Dear, near and true—no truer Time himself
Can prove you, tho' he make you evermore
Dearer and nearer, as the rapid life
Shoots to the fall—take this and pray that he
Who wrote it, honouring your sweet faith in him,
May trust himself;—and after praise and scorn,
As one who feels the immeasurable world,
Attain the wise indifference of the wise;
And after autumn past—if left to pass
His autumn into seeming leafless days—
Draw toward the long frost and longest night,
Wearing his wisdom lightly, like the fruit
Which in our winter woodland looks a flower.

Others dwell on the unique way in which those wistful blue eyes of hers and that beautiful face expressed the "tender spiritual nature" described by the poet—expressed it, indeed, more and more eloquently with the passage of years, and the bereavements the years had brought. The present writer saw her within a few days of her death. She did not seem to him then more fragile than ordinary. For many years she whose fragile frame seemed to be kept alive by the love and sweet movements of the soul within had seemed as she lay upon her couch the same as she seemed when death was so near—intensely pale, save when a flush as slight as the pink on a wild rose told her watchful son that the subject of conversation was interesting her more than was well for her. As a matter of fact, however, Lady Tennyson was no less remarkable as an intelligence than as the central heart of love and light that illumined one of the most beautiful households of our time.

Though her special gift was no doubt music, she had, as Tennyson would say with affectionate pride, a "real insight into poetical effects"; and those who knew her best shared his opinion in this matter. Whether, had her life not been devoted so entirely to others, she would have been a noticeable artistic producer it is hard to guess. But there is no doubt that she was born to hold a high place as a conversationalist, brilliant and stimulating. Notwithstanding the jealous watchfulness of her family lest the dinner talk should draw too heavily upon her small stock of physical power, the fascination of her conversation, both as to subject-matter and manner, was so irresistible that her friends were apt to forget how fragile she really was until warned by a sign from her son or daughter-in-law, who adored her, that the conversation should be brought to a close.

Her diary, upon which her son is drawing for certain biographical portions of his book upon the poet, will show how keen and how persistent was her interest in the poetry of her husband; it will also show how thorough was her insight into its principles. As a rule, diaries, professing as they do to give portraits of eminent men, are mostly very much worse than worthless. The points seized upon by the diarist are almost never physiognomic, and even if the diarist does give some glimpse of the character he professes to limn, the picture can only be partially true, inasmuch as it can never be toned down by other aspects of the character unseen by the diarist and unknown to him.

Very different, however, is the record kept by Lady Tennyson. As an instance of her power of selecting really luminous points for preservation in her diary, let me instance this. Many a student of the 'Idylls of the King' has been struck by a certain difference in the style between 'The Coming of Arthur' and 'The Passing of Arthur' and the other idylls. Indeed, more than once this difference has been cited as showing Tennyson's inability to fuse the different portions of a long poem. This fact had not escaped the eye of the loving wife and critic, and two days before her death she said to her son, "He said 'The Coming of Arthur' and 'The Passing of Arthur' are purposely simpler in style than the other idylls as dealing with the awfulness of birth and death," and wished this remark of the poet's to be put on record in the book.

It is needless to comment on the value of these few words and the light they shed upon Tennyson's method.

THEODORE WATTS-DUNTON.

Literary Gossip.

MESSRS. MACMILLAN are going to publish two volumes of selections from the articles of the late Dean of St. Paul's in the *Guardian* and *Saturday Review*. They will be edited by Miss Church. The Dean wrote for the *Saturday Review* when he was at Whatley; to the *Guardian* he contributed from its commencement till his death.

SIR LEWIS MORRIS has returned to his old publishers, Messrs. Kegan Paul, Trench & Co., whom he left a couple of years ago.

THE same firm is going to issue in the autumn a little book by Sir Edwin Arnold.

THE Delegates of the Clarendon Press have agreed to publish the fragment of the Hebrew original of Ecclesiasticus acquired lately by the Bodleian Library (see *Athenæum*, June 27th). It is said that the monograph will be ready by the end of October.

MR. HUGH THOMSON has now finished the illustrations to the reprint of Somerville's 'Chase' which Mr. George Redway will publish in the autumn.

SIR JOHN HIBBERT has undertaken to found a number of scholarships for girls in Cartmel Grammar School, which it is proposed to restore to its earlier character as a mixed school for boys and girls.

THE educational wreckage of the session was increased at the last moment by the abandonment of the London University Bill, the passing of which was regarded eight days ago as almost a certainty. The opposition threatened by the friends of King's College on the question of religious tests, and by the representatives of the provincial graduates in respect of the graduation standard, was virtually disarmed. It is understood that a demand for tests more stringent than would be possible under the Duke of Devonshire's amendment necessitated (or, at any rate, led up to) the abandonment of the measure.

SIR JOHN GORST's suggestion that the universities and the county councils should combine to do for secondary education what the Government attempted may result in the summoning of further education conferences—unless, as seems not unlikely, the university authorities conclude that they can effect nothing of value in the way of organization without one or more Acts of Parliament.

At the next University Court of St. Andrews the Marquis of Bute will propose the establishment of a lectureship in modern Greek. The Rector has also given notice that he will move for the appointment of a woman as Assistant-Professor of Medicine and Lecturer in Physiology.

YET another school fund of 10,000*l.* is asked for, and in part subscribed, in order to provide playing-fields for the Manchester Grammar School within a convenient distance from the school. A field has just been purchased in Broughton, and it is hoped to secure another on the south side of the city.

THE third volume of 'English Army Lists and Commission Registers, 1661-1714,' edited and annotated by Mr. Charles Dalton, will be ready for publication next December. This volume takes in the period from February 13th, 1689, to April 23rd, 1694, and includes all the regiments on the English, Scotch, and Irish establishments during the above period.

PROF. GISMONDI, S.J., is about to publish the Arabic text of the second part of Amr ibn Mattai's work on the Nestorian Patriarchs, edited from MSS. in the Vatican Library. This important "commentary" was much used by Assemani in the preparation of his "Bibliotheca Orientalis," but an edition of the text in modern type was much needed by all whose studies lead them to the consideration of the history of Mesopotamia during the first twelve centuries of our era.

MR. R. E. M. PEACH has been editing notes and records, historic and social, of the ancient family of Washbourne, of Washbourne, Wichelford, and Pythley, from the twelfth century to the present time, and Mr. Bellows, of Gloucester, has printed a limited number of copies for private circulation.

A LOCAL committee has issued an interesting pamphlet in support of an appeal for the "restoration" of Austerfield Church, near Bawtry, Yorks, the birthplace of William Bradford, governor of the community of "Pilgrim Fathers" of Mayflower celebrity. A facsimile of the parish register is given, showing the birth of "William son of William Bradfourth" in 1589. Close by is Serooby, where Cardinal Wolsey halted on his last journey. Some 1,500*l.* are urgently needed, of which half has been subscribed, but, strange to say, only 10*l.* of this by Americans.

PROF. R. F. HARPER, of Chicago, hopes to publish during the course of the next few weeks the third part of his work on the Assyrian and Babylonian letters of the "K" collection in the British Museum. Recent research has shown that as many as fourteen letters by the same writer are extant, and several scribes are represented by groups of letters which vary in number from six to twelve. Prof. Harper only gives the cuneiform texts in the early parts of his work, leaving the transliteration, translation, and commentary until after these are published. The epistolary texts which he has prepared for issue are about 1,570 in number, and this "Corpus" will probably exhaust the letter treasures of the Nineveh library.

MR. F. M. HUEFFER writes:—

"In your 'Literary Gossip' of last week you mention that Mr. Elkin Mathews will shortly publish a collection of 'Lays and Legends of the Weald of Kent.' Will you allow me to say that for the last two years my wife and I have been collecting materials for just such another work? Indeed, a 'Wealden Trio' of my own appears in this month's *Savoy*, and so, perhaps, I may claim a certain priority in the field. I only make the claim in order that if Miss Winsor's book does not stop the appearance of our own, it may not be thought that we are following in her footsteps."

THE Imperial Academy of Sciences of St. Petersburg, to which Indian students are already under such deep obligations,

has commenced a series of unpublished texts representing the literature of Buddhism as preserved in Sanskrit (not merely Pali) works, of which so little is accurately known. The first number of this series is to be the 'Sikshasamuccaya,' a compendium of the teaching of the highly important school of the 'Great Vehicle,' compiled in the seventh century A.D., chiefly from older books now lost in their original form, though extant in ancient versions. Prof. Cecil Bendall is preparing the text (the printing of which has commenced) from the archetype MS. lent by the University of Cambridge, with occasional references to the Tibetan version preserved in the Hodgson collections of the India Office. Another volume is in preparation by Prof. S. d'Oldenburg, of St. Petersburg.

THE death is recorded of Emanuel Gurlitt, the Sleswick-Holstein poet and soldier. He had attained some distinction as a writer of lyric verses, but his fame will rest chiefly on his poems in the Platt Deutsch dialect. Louis Gurlitt, the well-known landscape painter, and Cornelius Gurlitt, the musical composer, were his brothers. In 1873 the poet was elected Burgomaster of Husum, and held the office throughout the last twenty-three years. He died at Husum in his seventieth year.

FRIEHR VON WILAMOWITZ-MÖLLENDORF, Mommsen's son-in-law, has been appointed successor to Ernst Curtius. He has been Professor of Classical Philology at Göttingen since 1883.

THE *Corriere della Sera* has just pointed out that the identity of Goethe's "anmutige Mailänderin," whom we mentioned last week, had been discovered before, and that Signor Valeri merely summarized the result of former researches. We may add that her name was not Maddalena Ricci, as erroneously spelt by some German papers, but Riggi, and that a heliotype of her portrait, drawn by Goethe, has been prefixed by Robert Keil to his interesting volume entitled 'Ein Goethe-Strauss.'

M. S. P. LAMBROS writes from Athens on August 7th:—

"From Corfu came yesterday the news of the decease of Jacob Polykas. He was born at Corfu in 1826, and was educated first at Rome and then in Germany and Italy. He was active in promoting the union of the Septinsular Republic with Greece, and afterward was representative of Corfu in the Chamber of Deputies for ten years (1869-1879). Since then he has lived in retirement in his native island, devoted to his studies, and his death is a deplorable loss to modern Greek literature. One of the first to show a preference for the popular speech, which he studied to his heart's content in its genuine manifestations, he also employed it in his writings, and he has not scrupled boldly to enter the lists in its defence. A discriminating admirer of ancient and modern poetry, he brought out in 1859 the best edition that has yet appeared of the poems of the Zantiote Solomos, prefixing to it a long critical introduction. Besides we are indebted to him for an interesting translation of the *Odyssey* (Athens, 1879) into the popular language, and since then he has turned to the *Iliad*, and published in 1890 as a specimen a version of the sixth book. But Polykas ought not to be unknown to Englishmen, for he and Bikelas were among the best translators of Shakespeare into modern Greek. In old days he printed at Corfu a version of 'The Tempest'

at a time when few Greeks interested themselves in English literature. But the translation of 'Hamlet,' which he published at Athens in 1889, was a great advance on this, and rivalled the better-known version by Bikelas. The introduction, written in a style which, in contrast to the popular speech used in the translation, may be regarded as a nearer approach to the language of conversation, shows deep study of Shakespeare, and the same intelligent criticism which distinguishes all his prose."

THE Parliamentary Papers of the week include Returns of Endowed Charities for the Parish of Barnbrough, Yorkshire, and for several parishes in Glamorganshire (1d. each); Prisoners' Education, Report of the Departmental Committee, Minutes of Evidence, &c. (1s. 3d.); Royal Commission on Agriculture, Digest of the Minutes of Evidence (2s. 4d.); and Report for 1895-6 on Queen's College, Galway (2d.).

SCIENCE

ASTRONOMICAL LITERATURE.

Mars. By Percival Lowell. (Longmans & Co.)—This is an English edition (with some alterations) of a book which had already appeared in America. The author made an expedition in the summer of 1894 to the town of Flagstaff in Arizona, for the purpose of making a series of observations of the planet Mars during its favourable opposition of that year. He provided himself with a telescope of 18 inches aperture for visual and spectroscopic work, and another of 12 inches to be used for photography. He and his assistants, Messrs. W. H. Pickering and Douglas, obtained a large number of drawings, sketches, and photographs. With regard to his general conclusions, set forth in detail in this volume, we must ask our readers to procure it and judge for themselves. Much persevering work was accomplished, and the existence of a large number of markings on the planet is clearly established, though there may be difference of opinion as to their significance. Mr. Lowell believes in the presence of inhabitants on Mars, and thinks that much of their existence is spent in maintaining it by carrying on an extensive system of irrigation. The main supply of water is the polar reservoir, which at a certain season of the Martian year is set free on its journey south, passing through a number of channels, which were scooped out ages ago when the supply was more plentiful than it is now. From these proceed, our author thinks, a number of artificial cuttings for conveying the water through all parts of the Martian continents. These are of course too narrow to be visible to us; but evidence, he contends, is furnished of their existence by changes in the appearance of the soil produced by the vegetation which the industrious inhabitants keep in vigour, eating their bread by the sweat of their brows, whilst applying themselves to this laborious system of irrigation.

We have received the seventh part of *Astronomical Observations and Researches made at Dunsink, the Observatory of Trinity College, Dublin*. Prof. Rambaut, who succeeded Sir Robert Ball on the appointment of the latter as Plumian Professor at Cambridge, states that the present publication contains the results of a large number of meridian observations of stars obtained at intervals during the last eleven years, the stars selected being chiefly those for which it seemed desirable to settle the amount of their proper motions, besides others selected for comparison with small planets and additional zodiacal stars to be included in the *Nautical Almanac*. A catalogue is given of the mean places of 717 stars, reduced to the epoch of the beginning of 1890.

A forty-sixth volume of the *Radcliffe Observations* has recently been published, containing the results of those obtained during the years 1888 and 1889.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for July. It contains Prof. Tacchini's record of the solar spots, facule, and protuberances observed at Rome during the second quarter of the present year, and shows progressive diminution in those phenomena; and a paper by Prof. Mascari on the frequency and distribution in latitude of the solar spots observed at Catania in 1895, and compared with those for the corresponding months in 1894.

Science Gossip.

FERDINAND VON HERDER, the late librarian of the Imperial Botanical Garden at St. Petersburg, has died at his native town, Grönstadt, in Bavaria, whither he had just retired after thirty-five years of fruitful labour in Russia. The *St. Petersburg Zeitung* states that he was the last surviving male descendant of Johann Gottfried von Herder; but we are not quite sure of this.

J. J. WEILENMANN, one of the most energetic of the literary members of the Swiss Alpine Club, has died at St. Gall in his seventy-seventh year. He described his numerous climbs in the successive volumes of the *Jahrbuch des Schweizer Alpenklub* and in his book 'Aus der Firnenwelt.'

THE twenty-eighth Congress of the Italian Alpine Club is to be held in Genoa from the 3rd to the 8th of September. The last three days are to be spent in excursions.

THE United States Naval Survey, the University of Harvard, and the Civil Engineering College, Cornell, are combining to ascertain the precise longitude of Cornell. Twenty stars are to be simultaneously observed at Washington, D.C., Harvard, and Cornell.

PERICLES told the Athenian boatmen that something larger than his cloak concealed the sun during an eclipse. Unfortunately this was true at Vadsö and its neighbourhood in more senses than one last Sunday morning; for if the moon covered the sun, dense clouds covered both when the eclipse was total, and though glimpses of the sun were obtained for a short time before and after totality, no observations of any scientific value could be made. Nor does the weather appear to have been more favourable on the island of Yezo, dense fog prevailing at Akkeshi on the south coast, where the English expedition was installed which included the Astronomer Royal and Prof. Turner. An American party under Prof. Todd, and a French under M. Deslandres, had proceeded to the north-eastern coast of the island, but were not more successful there. No news has yet been received from Siberia or from Novaya Zemlya, where Sir George Baden-Powell had taken a party which included Mr. Stone, Radcliffe Observer at Oxford. The eclipse is stated to have been well seen in the north of Sweden, but that was beyond the line of totality. The sky was quite cloudy at St. Petersburg, where there would have been a large partial eclipse, but clear at Copenhagen, where it was smaller. As far as is known at present, the eclipse has been a disappointment with regard to scientific results. Two annular eclipses of the sun are due next year; but the next total eclipse will take place on January 22nd, 1898, and be best seen in India.

FINE ARTS

The Carved Stones of Islay. By R. C. Graham. Illustrated. (Glasgow, Mac-Lehose & Sons.)

"THE condition of the Argyllshire stones becomes more and more lamentable. Some very hard ones seem to be little affected by time, but the greater number are slowly though surely losing their sharpness, and the designs [sculptured upon them] are fading away. Little can be done to protect them as they should be protected. Lying, as they often do, in graveyards which are still in use, they are trodden upon and scratched by boot-nails, and they suffer from umbrella-points and pocket-knives of over-zealous tourists, anxious to make clear the earth-filled or lichen-covered scrolls. A headstone, insecurely set, falls on one slab, and breaks it across; another slab is purposely broken up and used for building. Two fragments of which I made casts or sketches not long ago have now entirely disappeared; probably they have been thrown into newly-made graves. It may be thought that such cases are exceptional, but it requires no argument to show that the stones are steadily deteriorating."

Such is the burden of Mr. Graham's book. It shows that he is not only full of sympathy for his subject, but has a fine eye for local colour, and his letterpress and the numerous excellent illustrations which accompany it evince good taste, good judgment, and exceptional industry.

The island of Islay, which lies off that other island whose modern name is Jura, is, from exceptional causes, remarkably rich in sepulchral memorials of various dates from the twelfth century onward, and most likely from a still earlier age; indeed, there is great probability that, although the rudeness of some of the simpler class is no proof of their extreme antiquity, a few may be reckoned to belong to the ninth and tenth centuries, if not still earlier times. We say this while we refuse to believe that Ireland, and Ireland alone, was the fountain from which culture penetrated to the west of Scotland, the Hebrides, Wales, and Cornwall. Accordingly we demur to Mr. Graham's statement that the Irish origin of the style in which these memorials are decorated is "generally allowed." Later research has done much to refute the preposterous claims of the older school of Hibernian antiquaries, which, until about a quarter of a century since, obtained too easy credence. The great source of all art of this kind was in Byzantium; there was, of course, no other, though local as well as Romanesque influences had their effect in the west of Europe.

Probably the majority of the carved stones in Islay and the neighbouring islands, as well as in continental Argyllshire, are not by any means the most ancient specimens of their class, while one of the most remarkable facts in the history of those relics is that some of them, of very inferior and clumsy execution and poor design, are even subsequent to the middle of the seventeenth century; irrefutable dates upon a few examples attest that, although elsewhere the older types had for nearly a century gone entirely out of vogue; nevertheless, as Mr. Graham shows, and Capt. White, in his 'Archæological Sketches—Kintyre,' had already told us, the bungling and uninspired carvers of Cromwell's

time in the West actually set themselves to copy, however crudely, the floral and symmetrical patterns of the old Norse monumental sculptors.

It must not be forgotten that the Hebrides and neighbouring islands and Kintyre and surrounding districts were, at least nominally, at all times, and often actually, under the Norwegian crown. This was the case till quite late in the twelfth century, and the Norse dominion extended even to the Isle of Man, to say nothing of Dublin itself. It was not till 1265 that, except the Orkneys, all the Scottish islands near and far were ceded to Alexander III. by Magnus IV. Man enjoyed a sort of semi-independence until the masterful Edward of England took the little kingdom in hand. It is easy, therefore, to see how it happened that Scandinavian types of design were retained in the islands till long after they had ceased to be in vogue elsewhere in Great Britain. Later still, the makers of sepulchral memorials in the North continued ignorant of any other types of design. Besides, the intense hardness of the native rocks made impossible the more delicate sort of sculpture in which the Gothic artisans who used limestone and sandstone excelled, a circumstance which may be said to have compelled retention of the simpler and shallow carving of the older type. The island of Islay contained the headquarters—we were going to write the palace—of the Kings of the Isles until 1493, when John IV. succumbed to his enemies, and five years later died a monk of Paisley Abbey.

Under these circumstances it is hardly wonderful that Scandinavian types survived in the Islay region until a comparatively late period. Accordingly Mr. Graham's book is enriched with over a hundred capital photographic plates of memorials in low relief, several of which represent warriors in coats of mail under surcoats, such as the chroniclers ascribed to Hæcon, who invaded and harried the whole region; wearing high-peaked bascinets, and camails, or tippets, on their shoulders; and holding two-hand swords, such as those used in England about the middle of the twelfth century, although it is manifest that most of the warriors of the Isles must have belonged to the thirteenth and fourteenth centuries. There are generally scrolls of leaves, fleurons, and other floral patterns in low relief (unmistakably of the Byzantine type) which form a background to the effigies. There are a few ecclesiastics wearing chasubles. A great number of similar slabs are decorated with swords of early types, in place of the portraits of the dead, and similarly set in floral devices, most of which are of great beauty, elegantly and elaborately executed so as to surpass the average of English slabs of the like nature; a rapier of the seventeenth century, set in fleurons exactly as the twelfth century swords are set, occurs at Kilarrow; in the same place a chalice accompanies, as in the South, a priest's effigy. A large number of slabs exhibit the well-known lymphads of Argyll. One marked feature of the Islay stones is the number of crosses; besides these the crucifix (the feet of Christ being placed according to the Byzantine mode) is an unusually frequent subject of the carver—quite as frequent

a subject as in Cornwall. In Islay there are seventeen of these representations, and the carved stones of the island exhibit an uncommon number of inscriptions which, the sculptures being in an unusually good state of preservation, are more or less legible. The simple plaited or strap work, which so often occurs in Anglo-Saxon and Irish crosses and slabs, has in Argyllshire been developed into the already mentioned foliated scrolls and fleurons; we notice the same development in the slabs and upright crosses of Kintyre and Knapdale, shown in Capt. White's two volumes.

We find instances in the work before us of the practice of making ancient slabs, the carvings notwithstanding, serve a second time, when new inscriptions commemorate the more recent dead; and such travesties are not unknown as that which occurs on a thirteenth (?) century slab enriched with floral ornaments, to which the inscription "John Heves [Hughes] marchand in lever [leather] 1702" does not add a charm. At Kildalton occurs one of the very few slabs in Islay the ornamentation of which—comprising two figures under a double canopy, which is decorated with cusps and finials—betrays a Gothic influence. On the mainland of Argyllshire evidences of similar Gothic influences are, as we said in 1873, much more frequent than in the neighbouring islands; this is exactly what might be expected from the isolation of the latter and their consequent conservatism. While the lymphad of Argyll is very frequent on Islay monuments—not less so than on the mainland—no example occurs on which that cognizance is borne on the shield of a warrior, like the effigy of a thirteenth century knight at Killan in Kintyre. On the mainland, as at Kilkivan, in several instances a pair of shears appear on the same slab with a huge sword, thus disproving the theory of some antiquaries that the former implement shows the grave of a woman. The shears probably indicated that a weaver or woollen-worker lay beneath, just as the anvil of Finlaggan, in Islay, indicated a smith; the frequent fishes, fishermen; chalices, priests; lymphads, shipmen; a rider with a spear, dogs, and a stag, as at Kilchouslan, in Argyllshire, a hunter. A snake, which is generally supposed to refer to the Evil One, is not found on any Islay slab.

Lack of space has compelled us to confine our remarks chiefly to the slabs described in this book. Had it been otherwise, attention would have been given to some of the fine upright crosses which it illustrates, several of them rude and simple, mere engravings on the stones, while there are elaborate examples at Kilchoman; to the cross with the encircling glory (which is more frequent in Cornwall than in Scotland) at Kildalton, which contains details reminding us of the famous cross at Kells; and to the frequent bosses, five in number, which are supposed to refer to Christ's five wounds. It is an exceptional survival of an old sort of memorial which refers to a dead worthy as follows: "Here lyes Charl McArthor who lived in Proaik and departed this life the fifteen day of Febrvrey 1696 years," and bears incised upon the stone a fowling-piece, a powder-horn, and a dog.

John T. Painter. burg, E. in demand nition the it was re volume pages i reverse of thing li case, history of aneed joyable) Brewster Baird a Lord C others c aneedot would i nacteris graveu do un ensure ever m artist o doubt t swayed specim and th Exhibi his ha There it is Castle six oth Graves in Lo proposerious aphal sardon less, when, said, his Villag every to say his ' this he o as M colour relief our a some nor c fallac were are with "th to t "hi ness aph tem The mer with reched mon trez tun col ma the the tor tru ha m in m w

John Thomson of Duddingston, Pastor and Painter. By W. Baird. Illustrated. (Edinburgh, Elliott.)—Mr. Baird is no doubt justified in demanding for John Thomson "more recognition than he has as yet received"; but whether it was reasonable to urge his claims in a quarto volume of more than two hundred and fifty pages is quite another thing. Surely it was the reverse of wise to attempt the subject on anything like such a scale, even when, as in this case, the author includes a good deal of the history of art, and supplies a certain number of anecdotes (some of which are fresh and enjoyable) of worthies like Walter Scott, David Brewster, J. M. W. Turner (with whom Mr. Baird almost ventures to compare Thomson!), Lord Cockburn, Lord Eldin (John Clerk), and others of less note. It is a pity most of these anecdotes are not profoundly interesting, but it would be unfair to say that they are not characteristic. Not even the many capital photographs which really illustrate the volume and do unusual justice to their subjects could ensure success for so big a book. Whatever may be the positive importance as an artist of Thomson of Duddingston, there is no doubt that the ideas of "Southrons" are unjustly swayed by the fact that only an indifferent specimen of his work is in Trafalgar Square, and that it was not till the International Exhibition of 1862 that any picture of his had appeared in an important gallery. There were three in all; two of them were, it is true, Thomson's masterpieces, 'Fast Castle' and 'Ravensheugh Castle'; and only six other pictures of his have, according to Mr. Graves, been comprised in any other gathering in London. It may be added that a large proportion of Thomson's work has suffered seriously through his perversity in using asphaltum, that "Judas of pigments," as a sardonic painter formerly called it. Nevertheless, Wilkie was unjust to his countrymen when, referring to this foible of the latter, he said, "Take from Thomson his asphaltum and his megilp, and nothing remains!" 'The Village Festival,' 'The Blind Fiddler'—indeed, a very large number of Wilkie's own masterpieces, to say nothing of the deplorable paintings of his "Spanish time"—have perished through this censor's trusting to asphaltum when he ought to have avoided it. It was not, as Mr. Baird thinks, "the fault of the colourman" that artists of Thomson's time relied so much upon asphaltum. Neither need our author have scolded the colourman because some of those painters were addicted to megilp; nor did these materials prove more than usually fallacious, as Mr. Baird tells us, "when they were mixed together"; nor is it true, as we are told here, that asphaltum was employed with deplorable freedom because it possesses "the tempting property of giving a high lustre to the darker parts of a picture." It was not "high lustre" of any kind, but the clear darkness and a peculiar lucidity and force which asphaltum put at the service of painters that tempted them to risk the future of their works. These characteristics, and the fact that this pigment gives little trouble and can be employed with great facility, led to its popularity with reckless artists. It is remarkable that Turner, who did not flinch from using red lead, the most treacherous and the most brilliant of all treacherous materials, did not care for asphaltum. His taste was too sensitive, his eye for colour too exquisite, and his touch too masterly to allow him to accept the traitor of the colour-box. What Mr. Baird says of the services of Girtin (whom he calls Girtin) in the development of water-colour is true, but not new; but we fail to see what it has to do with Thomson's indifference to that method of painting and his comparative failure in using it. To Thomson's own methods, motives in painting, and inspiration in design we have the complete key when we know

that his most important teacher in the technique of painting was Alexander Nasmyth, and that—to use a phrase of the greenroom—Gaspar Poussin was his favourite "study." Upon this noble but thoroughly artificial painter the minister of Duddingston most manifestly founded his art. Like him, Thomson was an admirable student of composition; like him, he understood that highly impressive and intellectual branch of design the harmonious disposition of the masses of his subjects; and this achievement—which at all times is rare, and was very much rarer in Thomson's time than now—combined with an innate power to attain to style of a fine sort, fully justifies the high, though limited praise critics have bestowed upon his pictures. It is a pity Mr. Baird allowed himself to perpetrate as well as to perpetuate several grotesque caricatures of Turner's manners, his brusqueness and uncouth jokes. It is, too, ludicrous when we read that, in our author's opinion, Turner (whom it is manifest he does not understand, and hardly, if at all, appreciates) was a little jealous of Thomson, who at best was, and very often declared himself to be, not much better than an amateur well endowed with sympathies for a noble sort of monumental art, one who worked in a narrow, though beautiful and serious vein, and as a parish minister—his true vocation—was a thoroughly good man. As we have said, this biography contains a good deal that is curious and melancholy about the state of art and public taste for painting in Edinburgh c. 1810-1820. During that epoch "Auld Reekie" was, artistically speaking, in a most deplorable condition; so much so that it is not wonderful all the Scotch painters who had to live by their art, and did not contrive—as Raeburn and Thomson himself did—to marry "weel-tochered widows," took refuge in London and did not return.

L'Art Pratique: Der Formen-Schatz. (Munich and Leipzig, Hirsh.)—This is the volume for 1895 of a series of choice examples of art as practised by French, Italian, and Low Country masters, sculptors, and goldsmiths of antiquity, nearly two hundred in number, and illustrating paintings and carvings of all the schools and periods from the 'Hunting Scene' of Asurbanipal III., and the 'Hours' of Callimachus, which is at Berlin, an almost archaic marble, to the 'Venus, l'Amour, et Flore' of Prud'hon, and Madame Vigée Lebrun's 'Marie Antoinette,' which is now at Versailles. It embraces embroideries and ironwork, French, German, and Venetian, Florentine medallions of the sixteenth century, majolica from Urbino and Faenza, German hanaps of late Gothic types in gold and silver, Stefano da Sesto's marble tabernacle at Pavia, drawings in bistre by Mantegna, Marc Antonio's engravings, John of Bologna's bronze 'Thetis,' a 'Décoration de Cheminée' by Lelonde, eighteenth century, the nearly naked 'Venus Victis' which Canova carved with Pauline Borghese as his model, woodcut portraits for books of the seventeenth century, the luscious sentimentalities of Guido, the lusciousness which is not sentimental of Greuze, the unflinching realism of J. L. David's portraits, the strained allegories of Bouchardon, and goodness knows what besides. Although none of this host of transcripts is first rate, or even more than tolerably good, 'Der Formen-Schatz' is a perfect treasury of memoranda, made accessible for reference by artists and amateurs by a good classified index and a list of names. The text, which is terse, historical, and descriptive, is, like the title of the book, in French and German, and the volume as a whole is even more acceptable than its fore-runners we have already commended to our readers.

THE ARCHEOLOGICAL SOCIETIES.

The Yorkshire Archaeological Journal, Parts 53 and 54 (Bradbury, Agnew & Co.), begins with Mr. R. Skaife's learned translation in full of the Domesday Book for Yorkshire. This portion, continuing what we have already referred to, describes first the vast acquisitions of Alan, Earl of Brittany, in each of the three Ridings. Thus, for example,

"In Scottune (Scotton), for geld, nine carucates and six ploughs may be [there]. *Gospatrie* and *Torfin* had two manors there. Now, the same *Gospatrie* has what he had. *Bodin* has the land of *Torfin*. Each is waste. The whole one leuga in length and one in breadth. T.R.E. [in the time of King Edward] it was worth thirty shillings."

"It is waste" is the hideous and ever repeated element of every record of destructive spoliation. Of the slaughter which accompanied the spoliation the Book, of course, gives no sign; it was probably less than the pillage; this much may be guessed at by the comparative fewness of Norman names in the three Ridings at any time and the preponderance of Saxon and Scandinavian. Berengarde Toden had considerable lands in Yorkshire besides his large holdings in other counties. In the former were to be found certain churches, more frequent there than elsewhere, or at Buckton of the *ci-devant* Turbrandt's inheritance. "Now, Berengard has there in demesne four ploughs and one mill of six shillings [annual value]. A church and a priest." In what is now the Wapentake of Skyrack, in the West Riding, Ilbert de Laci, a much-rewarded follower of the Conqueror from Vire, had immense holdings, as at Barwick-in-Elmet: "This land Ilbert de Laci has now [it had formerly belonged to our old acquaintance Earl Edwin], where he has in the demesne twelve ploughs and forty-eight villanes and twelve bordars with sixteen ploughs, and three churches and three priests, and three mills of ten shillings [annual value]." At Garforth there were "a church and a priest." "T.R.E. it was worth sixty shillings; now thirty shillings." In Swillington, Dunstan and Ode had nine carucates for geld, and five ploughs may be [there]. "Now Ilbert has two villanes there, and two bordars with one plough. A church is there, and four acres of meadow." "T.R.E. it was worth four pounds; now ten shillings." Of Ilbert's holding in Parlington, the land in T.R.E. was worth thirty shillings, "now three shillings"; in Thomer his share T.R.E. was worth four pounds, "now ten shillings." At Birkby Hill "Robert" had the land of Ilbert, and "it is waste. T.R.E. it was worth twenty shillings." And so on all over the great shire and the adjoining provinces on the south of it. At Temple Newsam "T.R.E. it [the land] was worth sixty shillings; now six shillings." At Headingley it was worth forty shillings; now four shillings. Roger de Buoli, the same who sold to the Abbot of Holy Trinity at Rouen the tithes of his manor of Builey-en-Brai for seventy-two pounds of silver and a horse, had many estates in Yorkshire, including several churches and priests. William de Warenne, who married Gundreda, had great holdings in Yorkshire, of which his *caput baronie* was Conisbrough, where, upon a still more ancient artificial hill, still stands the huge round tower we call Conisbrough Castle. The other great feudatories were William de Perci (a Crusader who died at Mountjoy, near Jerusalem, whence his heart was brought to be interred at Whitby) and Drogo de Bevrere. Mr. Leadman is very interesting anent Pocklington Church and Pocklington School, in a place where, upon the *terra Regis*, there was "a church and a priest"; and the manor, which T.R.E. was worth fifty-six shillings, had been at the Conquest reduced to eight shillings! Mr. R. Holmes treats of Pontefract Castle; Sir G. Glynn's 'Notes on Yorkshire Churches' are continued; likewise Dr. Sykes's extracts from the registers of Holy Trinity, Hull, and 'Paver's Marriage Licences,

1615-17'; and Dr. Appleton prints a curious muster roll of the cavalry who went to Perth in 1339-40, and held that city in the winter, just twenty-five years after Bannockburn was supposed to have abolished the power of Edward II. Many of the names are "Yorkshire," and some are quaint. Altogether these parts of the *Journal* are first rate and worthy of its honourable position.

Essex Archaeological Transactions. Vol. VI. Part I. (Colchester, Wiles.)—Among the interesting articles contributed to this issue are Mr. Laver's papers on 'Gryme's Dyke'; or, the Outward Trench of Wyldenhey, and the 'Roman Pottery Kiln, Shoeburyness.' The former deals with a remarkable earthwork, three and a half miles long, carried in an almost straight line across the peninsula (formed by the Colne and "the Roman river") on which stood British Colchester. The latter describes a kiln of an unusual type, found within the last year, and resembling one that was unearthed beneath St. Paul's Cathedral. Mr. Round's paper on Hornchurch Priory deals with the documentary history of this solitary appanage in England of the hospice on Mont Bernard, which obtained it from Henry II. Mr. Elliot has a lengthy and valuable contribution on the Fitz Lewes family and the Ingrave brasses. Rejecting the inventions of heralds, he traces this family to Sir Lewes John, a London merchant, *temp.* Henry IV., who acquired estates in Essex. We doubt, however, if his origin is clearly established. The fine brasses in Ingrave Church are here reproduced from rubbings. Mr. Sperling's paper on the custom of setting up royal arms in churches is of more than local interest. The practice is traced to the introduction of the royal supremacy under Henry VIII. Those who are interested in field-names will welcome Mr. Waller's further instalment, in which our suggestions on a previous occasion are quoted with approval. We may point out that an editorial note makes "Heiland" in a charter of John "a misreading of Nayland." The identification is right, but there is no misreading, for "Eiland" was the early form, and "Nayland" a corruption. We are glad to learn that the Society is preparing a general index to its *Transactions*, but the index to vol. v., which has reached us, is, though elaborate, by no means satisfactory. There seems to be much want of a uniform system in work of this character.

SIR JOHN EVERETT MILLAIS.

It has long been known that the career of the greatest painter England has produced in our time was drawing to a close—that in him cancer was about to claim another illustrious victim. Accordingly, no one was surprised to learn that on Thursday last the famous artist passed away who gave us 'A Huguenot,' 'Ophelia,' 'Autumn Leaves,' 'Chill October'—the painter of a prodigious number of portraits of the first class, such as those of Mr. Hook, Mr. Gladstone, Cardinal Newman, and the late Duchess of Westminster.

John Everett Millais was born on June 8th, 1829, in Portland Place, Southampton, in which town his parents were then sojourning during a temporary absence from Jersey. His father, John William Millais, of Tapon, was a Jerseyman, a member of a family long settled there. His mother, born Mary Evamy, first married Mr. Hodgkinson, of London, and bore him several children. Of her second marriage the late President was the second son, William, a well-known landscape painter, being his elder brother. The "English Velazquez" spent his infancy in Jersey, and when nearly six years of age he was removed to Dinan, where he is said to have astonished a party of French officers by drawing their portraits successfully. About two years later, he being then only eight years old, the family settled at No. 7 (then 83), Gower

Street, London, and availing themselves of the advice of Sir Martin Shee, who admired the child's drawings, sent him to the then well-known school of Mr. Sass at the corner of Streatham and Bloomsbury Streets, which is still marked by a bust of Minerva over the door. In 1838 the Society of Arts awarded a silver medal to the boy for a drawing from the antique. On this occasion the Duke of Sussex presided at the distribution of awards, and the extreme youth of the winner so astonished His Royal Highness that he asked what he could do for the child of nine years old. "Give me leave to fish in the Round Pond at Kensington" was said to have been the reply. The request was granted, and the boy was soon seen at the pond, wearing his cap, curls, and large collar, and ardent in a pastime which even then he passionately loved and till quite recently followed.

In 1840, being the youngest person ever admitted to the schools, Millais became a student in the Royal Academy, then seated in Trafalgar Square; until 1843 he drew there diligently from the antique, and thus laid the foundation of that knowledge of style and form and that severe, but not austere taste which distinguish the technique of all his better paintings. Originally too young to be admitted to the Life School, Millais, in 1847, won the Academy's Gold Medal for a picture in oil, representing 'The Young Men of the Tribe of Benjamin seizing their Brides,' which was hung at the British Institution in 1848. Before this, however, in 1846, the lad had exhibited at the Academy 'Pizarro seizing the Inca of Peru,' a remarkable work, naturally, of course, in the manner then fashionable among painters of anecdote, but from one so young quite a marvel. A still greater wonder was the group of life-size figures in the giving (Mark xii.) of 'The Widow's Mite,' which was at Westminster Hall in 1847, and, being designed with grace and spirit, was painted with considerable power, measuring more than 10 ft. by 14 ft. This canvas has been cut in half: one part remains in England, the other has crossed the Atlantic. In the same year, being then only seventeen, Millais sent 'Elgiva seized by Odo' to occupy a wretchedly bad place in Trafalgar Square. This was, we believe, apart from sketches of portraits for which he obtained trifling sums, the first picture he contrived to sell. The price was 120*l.*, and the work was the last of his pre-Raphaelite productions. In 1847 he exhibited 'Study of an Indian's Head' at the British Institution.

It was in the autumn of 1848 that Millais became one of the three founders of the now celebrated Pre-Raphaelite Brotherhood; it was at his studio in Gower Street that the society took definite shape. Within a day or two four other members, every one of whom was a close intimate of the original three, joined the association, which thus consisted of Millais, Dante G. Rossetti, James Collinson, Mr. Holman Hunt, and another, painters; Thomas Woolner, sculptor; and Mr. W. M. Rossetti, who, though employed as a Government clerk, acted as secretary. He was, by three months, the youngest; Millais, who soon became the best-known member, the next youngest, but taking so large a part in the matter that he became pre-eminent, at least before the public. In this connexion, although this is not the place to discuss Pre-Raphaelitism, at all events as it then existed, we may briefly repeat the apologia of one of the Brotherhood, who, years ago, wrote thus:—

"Pre-Raphaelitism was neither more nor less than a protest of sincerity against the fatuousness of conventional art which ruled before its inception. It owed absolutely nothing but the example of sincerity to foreign or ancient artists of any kind; it illustrated that sincerity with greater devotion than any preceding mode of design, and produced nothing which is in the slightest degree like what had gone before it. Nor did the works and technical motives of the Brethren, in any respect

not controlled by their great rule of sincerity, bear the least resemblance to each other. The effect of Pre-Raphaelitism on the practice of its professors was magical and revolutionary."

The effect was, indeed, manifest to an astonishing degree in the difference between the 'Elgiva' of 1847 and Millais's 'Isabella' of the next and following year; the latter is now in the Liverpool Gallery, and in 1849, when it was on the line at the Academy, the painter being then in his twentieth year (!), excited a large amount of attention, and so irritated the newspaper critics that they abused the young artist in a manner which nowadays would not be tolerated. Nevertheless, holding to the principles which he had avowed, and which he helped to create, Millais continued a Pre-Raphaelite martyr till 1854, when, the close personal union of the P.R.B. having begun to dissolve, and each member's idiosyncrasy making itself felt, he adopted a less stringent, but not less powerful or brilliant mode of painting. In fact, Millais did exactly what Correggio, Raphael, Titian, Rembrandt, Velazquez, and Reynolds had done, without being called apostates, trimmers, or traitors. As with these great masters, so with him: his art developed itself upon a thoroughly solid body of knowledge and accomplishments into a more potent and elastic form. His most important Pre-Raphaelite pictures are 'Isabella,' 'Ferdinand lured by Ariel,' 'Christ in the House of His Father' ('The Carpenter's Shop,' so called), all at the Academy in 1850; 'Mariana,' and 'The Woodman's Daughter,' 1851; 'A Huguenot' and 'Ophelia,' 1852; 'The Order of Release,' 'The Proscribed Royalist,' and 'Portrait of Mr. Ruskin,' 1853. The last was not exhibited till long afterwards. It was in 1853 that Millais, having till then produced nothing but strictly Pre-Raphaelite work, was elected an Associate of the Royal Academy, being the youngest man, except Lawrence, to attain that distinction. In the same year he was married to Mrs. Ruskin (Euphemia Chalmers), eldest daughter of Mr. G. Gray, of Perth. In that year he exhibited nothing. Then came a transitional period when—the strenuous methods of the Brotherhood and their enthusiasm for their principles still influencing him intensely—he produced the admirable 'Rescue of Children from a House on Fire,' 1855, and in 1856, 'Autumn Leaves,' 'L'Enfant du Régiment,' 'Peace Concluded,' and 'The Blind Girl.'

The most important of Millais's subsequent pictures were 'News from Home' and 'Sir Isumbras at the Ford,' 1857; 'The Vale of Rest' and 'Spring,' 1859; 'The Black Brunswicker,' 1860; 'The Ransom,' 'Trust Me!' and 'Parable of the Sweeper,' 1862; 'My First Sermon' and 'The Eve of St. Agnes,' 1863; 'My Second Sermon' and 'Charlie is my Darling,' 1864. In 1863, having been an Associate ten years, he was elected a Royal Academician. 'Joan of Arc' and 'The Romans leaving Britain' followed in 1865, with 'Esther' and 'The Parable of the Tares' in 1867; 'Sleeping,' 'Waking,' 'Jephthah,' and 'The Minuet,' 1867; in 1868, 'Sisters,' 'Stella,' 'Pilgrims to St. Paul's,' and 'Souvenir of Velazquez' (his diploma picture); in 1869, 'The Gambler's Wife,' 'Nina' (Miss Lehmann, now Lady Campbell), and 'Vanessa'; in 1870, 'The Knight Errant' and 'A Widow's Mite'; in 1871, 'Chill October,' 'A Sonnaubulist,' and 'Yes or No?' in 1872, 'Flowing to the River,' 'Flowing to the Sea,' and 'Hearts are Trumps' (portraits of the Misses Armstrong); in 1873, 'New-laid Eggs' (Miss Effie Millais); in 1874, 'Scotch Firs,' 'Winter Fuel,' 'The North-West Passage,' and 'Still for a Moment'; in 1875, 'The Fringe of the Moor,' 'The Crown of Love,' 'No!' and 'The Ruined Garden'; in 1876, 'Over the Hills and Far Away'; in 1877, 'A Yeoman of the Guard,' 'Effie Deans,' 'The Sound of Many Waters,' and 'Yes!' in 1878, 'The Princes in the

Tower, 'Bride of Lammermoor,' and 'St. Martin's Summer'; in 1879, 'The Tower of Strength'; in 1880, 'Cuckoo'; in 1881, 'Cinderella'; in 1883, 'Forget Me Not' and 'The Grey Lady'; in 1887, 'The Nest'; in 1888, 'Murthly Moss'; in 1889, 'The Old Garden'; in 1891, 'Lingering Autumn'; in 1892, 'Halcyon Weather' and 'The Little Speedwell.'

Besides these, Millais at various dates painted the portraits of a large proportion of the Englishmen of distinction and the beautiful women of his time, the names of whom suffice as a sort of chronicle of his achievements in that line. Within our limits it is impossible to criticize or describe these works, and in respect to this journal it is all the less necessary because for forty years the *Athenæum* has been a record of the artist's productions of all kinds. 'Isabella' comprised several portraits of men of note, among them the brothers Rossetti. 'Ophelia' was Mrs. D. G. Rossetti; 'The Order of Release' contains a portrait of Lady Millais, then Mrs. Ruskin; 'The Proscribed Royalist' is Mr. Arthur Hughes. Of portraits proper, we have those of Mr. Ruskin, Sir John Fowler, C.E., George Grote, Sir J. Paget (two), Sir W. S. Bennett, Lord Lytton, the Duchess of Westminster, Lord Shaftesbury, Mrs. Langtry (as 'A Jersey Lily'), Mr. Gladstone (two), Mr. John Bright, Mr. Luther Holden, Sir G. Greenall, Principal Caird, Lord Beaconsfield, the Bishop of Manchester, Lord Tennyson, Sir H. Thompson, Princess Marie of Edinburgh (knitting, 1882), Cardinal Newman, Mr. J. C. Hook, Lord Salisbury, Sir H. Irving, Mr. T. O. Barlow, R.A., the present Duke of Devonshire, Lord Rosebery, and Mr. J. Hare. In addition, Millais painted many portraits which have not come before the public, and may never do so unless they are included in that collection of his works which we hope to see before long. So great was his industry that Mr. Graves's 'Dictionary' gives the total of his exhibits up to 1893 as 180 at the Academy, 2 at the British Institution, and in all 227 works. Manchester, the Burlington Club, the Grosvenor Gallery (where the special exhibition of 1886 contained 131 pictures and 61 minor works), the Fine-Art Society, Guildhall, the Paris Salons, and other collections have been enriched by his achievements.

Millais produced a number of etchings, among which the first—which he made to illustrate a tale by Rossetti for the fifth (unpublished) number of the *Germ*, 1850—is the rarest. A host of designs for woodcuts by him begins with that which illustrates Allingham's 'Music Master,' 1855, and comprises numerous designs for 'Poems' by A. Tennyson, 1857. Among these are many very noble examples. Dalziel's 'Parables of our Lord,' 'Barry Lyndon,' 'McLeod of Dare,' 'Mr. Wray's Cash-Box,' 'Once a Week,' 'Framley Parsonage,' 'Good Words,' 'Orley Farm,' and 'The Small House at Allington' contain a prodigious number of examples of Millais's energy, resources, taste, and deep sympathies with a great variety of subjects, emotions, and histories. A very large number of his pictures have been engraved by capital artists, such as 'The First Minuet,' 'Yes or No?,' 'New-laid Eggs,' 'The Order of Release,' 'Cherry Ripe,' 'Pomona,' 'The Princess in the Tower,' 'The Picture of Health,' 'No!' and 'Yes!,' and 'Little Miss Muffet,' by S. Cousins; 'A Huguenot,' 'My First Sermon,' 'My Second Sermon,' 'Awake,' 'Asleep,' 'Sir J. Paget,' 'Sir W. S. Bennett,' 'Effie Deans,' 'H. Ismay, Esq.,' 'Sir G. Greenall,' 'Cardinal Newman,' 'Mrs. Reiss,' 'A Jersey Lily,' 'Mr. Gladstone,' 'The Bride of Lammermoor,' 'Mr. John Bright,' 'The Duke of Westminster,' 'Alfred Tennyson,' 'The Stowaway,' 'Diana Vernon,' and 'Sir H. Irving,' by T. O. Barlow; 'The Proscribed Royalist' and 'Rosalind and Celia,' by W. H. Simmons; and 'A Souvenir of Velazquez,' by Lumb Stocks. M. C. Waltner etched 'Lady Ormonde,' 'J. E.

Millais, Esq., 'Forbidden Fruit,' 'The Gambler's Wife,' and 'Chill October,' 'The Black Brunswicker,' 'Vanessa,' 'Stella,' and 'The Princess Elizabeth' were engraved by T. L. Atkinson; 'Ophelia,' by J. Stephenson; 'Lord Shaftesbury,' by R. Josey; 'The White Cockade' and 'Still for a Moment,' by G. Zobel; 'The North-West Passage,' by M. A. Mongin; 'J. C. Hook, Esq.,' by O. Leyde; 'For the Squire' and 'The Captive,' by G. H. Every; 'Chill October,' by M. Brunet-Desbaines; and 'Caller Herrin,' by Mr. Herkomer. In addition there have been a considerable number of reproductions in photography and other "processes," and many woodcuts, including a remarkable one of 'Autumn Leaves,' by Mr. Linton. The copyrights of these engravings were a mine of wealth to Millais.

It is not surprising that so splendid a success should have brought Fortune's gifts in full measure to the indefatigable artist, and that the stateliness of his house should rival that of Rubens's at Antwerp. The difference is great between the days in Gower Street, when he agreed to sell 'A Huguenot' (the unsurpassable masterpiece of his youth) for 150*l.*, and was glad to obtain an extra 50*l.*, and those much later times when that third-rate example 'The Princes in the Tower' brought nearly 4,000*l.*, 'The Order of Release' more than 2,800*l.*, 'Victory, O Lord!' 2,047*l.*, 'Jephthah' 3,990*l.*, and 'Chill October' 3,225*l.* In the interval between his setting up in Gower Street and establishing himself in Palace Gate, Millais's rates for portrait-painting rose much more than Reynolds's in Leicester Fields exceeded those of Reynolds of St. Martin's Lane, i. e., from 25*l.* to 500*l.* For years Millais was wont to decline executing a half-length, life-size portrait for less than 1,000*l.*, and, even at that price, could not undertake to complete such a task within two years of accepting it. Under these circumstances it is not wonderful that he built himself a palace lined with marble at Kensington, and occupied a mansion in Perthshire. With these splendours came even more acceptable distinctions, which included Disraeli's pretty compliment in calling Millais the "Apelles" of his time (he might as well have said "the Apollo of his age") and the Presidency of the Academy. He was made an Officer of the Legion of Honour in 1878; a Second-Class Medal of the Salon fell to him in 1855, the great Médaille d'Honneur in 1878, and in 1882 membership of the Institut de France in the place of Duprè, the Italian sculptor. Millais, indeed, belonged to half the Academies on the Continent, including those of Antwerp, Madrid, and Rome, and at home, including that of Edinburgh. One of the distinctions that pleased him most was an invitation to paint his own portrait for the gallery of artists' portraits by themselves, in the Uffizi. Oxford made him a D.C.L., and the Government appointed him a Trustee of the National Portrait Gallery; as President of the Royal Academy he was a Trustee of the British Museum.

Millais was the first English painter to be made a baronet on account of his art, but it is a striking instance of Fortune's fickleness that, although he had the honour of being unanimously elected to succeed Leighton in the Presidency, he was destined to hold that office for little more than six months. Accordingly this year will be signalized in the annals of Burlington House by the records of not fewer than three Presidents of the Royal Academy. Who will be the third of them will occupy many ambitious minds. Owing to the ill health of two or three Academicians otherwise most desirable, the choice of Millais's successor is really limited to Messrs. Alma Tadema, Fildes, Orchardson, Poynter, and Prinsep.

Among Sir John's distinctions of another

sort we must not omit to name the purchase, in 1895, and with the Chantrey Fund, of that remarkable picture, 'Speak! Speak!' the last of his important works. The price was 2,000*l.* It is to his honour, too, that, despite his innumerable occupations, he was during many years the active and energetic hon. secretary of the Artists' General Benevolent Institution and the Artists' Orphan Fund. There are no higher officers or presidents of these societies. Among Millais's innumerable friends may be reckoned John Leech, Sir E. Landseer, W. M. Thackeray, Tennyson, Mr. Coventry Patmore (on whose behalf he painted a fine portrait of 'The Angel in the House'), and half the literary men and artists of his time. The author of 'Artists at Home' (Low & Co.), 1884, from whose biography of Millais many of the facts mentioned above have been borrowed, enjoyed the advantage of the President's revision of his memoir, as well as of his notes and descriptions embodied in the elaborate Catalogue of the Millais Exhibition at the Grosvenor Gallery in 1886. This writer sums up his estimate of Millais's character, powers, and career as follows: "The life of an artist is in his works, and as Millais's labours have been almost as numerous as his successes, the biographers of the painter find only too much material at their hands if, within narrow spaces, they attempt to produce just portraits of him. It is therefore impossible to delineate him at full length unless what may be called a life-size canvas is available for the purpose. A prodigy in childhood, as a youth the most prominent leader in a movement which worked wonders in the practice of art, a member of the Academy when some of his contemporaries were still in the schools, Millais is one of the few living men whose pictures appeal to us from the level of the great ancient masters. A thorough painter *per se* and proper, whose technical skill is equal to a sixth sense, and, in being exhaustively artistic, is far more than being (pictorially speaking) merely scientific, this R.A. is among the fittest men in England to represent painting according to the illustrious mode which obtained of yore, when each master—as Titian, Raphael, or Velazquez did—shone in the courts of kings, and was not of them. Add to these fine endowments indefatigable industry, the keenest and subtlest sense of the logic of art, a noble physical presence, and a genial manner that never tires, and we have the elements of that success which, by merely growing, assured its own magnificence."

Fine-Art Gossip.

THE British Archaeological Association is going to hold its fifty-third congress in London from Monday, September 21st, to Saturday, September 26th. The Lord Mayor is to be President. The Monday will be devoted to the City; the Tuesday to Hertfordshire (St. Albans, Hatfield House, &c.); the Wednesday to Westminster, &c.; the Thursday to Kent (Rochester and Maidstone); Friday to Surrey (Guildford and Godalming); Saturday to Essex (Waltham Abbey, &c.). The evening meetings will mostly be held in the Council Chamber at the Guildhall.

THE history of the interesting old moated manor-house of Baddesley Clinton, the celebrated seat of an important branch of the Ferrers family, is receiving careful treatment at the hands of the Rev. Henry Norris, who will shortly issue by subscription an illustrated volume on the manor, church, and hall of this noteworthy Warwickshire parish.

AN exhibition of the "prizes of the year" obtained by subscribers to the Art Union of London will be open at 112, Strand, until Thursday next, the 20th inst., from 10 o'clock till 6 o'clock on each day.

WE understand that the Committee of the Egypt Exploration Fund has determined to

take measures for the effectual preservation of the remains of the temple of Deir-el-Bahari, respecting which a notice appeared in the *Athenæum* in the early part of last spring. We congratulate the Committee on the appointment of Mr. Somers Clarke to be the directing architect of the work, which is a guarantee that it will be efficiently and substantially executed. The operations will be commenced early in the coming winter. Mr. Clarke has already sent to Egypt the order for the necessary bricks.

FROM Her Majesty's Stationery Office has been issued 'The Forty-third Report of the Department of Science and Art,' a closely printed octavo volume of 383 pages, crammed with details, statistics, and figures in innumerable columns, besides the comments (some of which are more candid than favourable or hopeful) of artistic inspectors and authorities on technical education. It is one of the more vainglorious, if not ridiculous practices of these gentlemen to designate as "students" the small boy and little girl pupils who attend the preparatory schools which strive to exist according to South Kensingtonian laws. This practice is excessively common in the report before us. There is a vast improvement in the common sense displayed by the inspectors' reports on the drawing schools of the Department.

MUSIC

The History of the Pianoforte. By A. J. Hipkins. (Novello, Ewer & Co.)—There is no better authority on keyed instruments than Mr. Hipkins, and though we have here only a little book of the ordinary size of "Novello's Music Primers," it is singularly comprehensive and, of course, unfailingly accurate. In a certain sense, the author may be said to have worked backwards. His book is divided into three parts, the third dealing with the early pianoforte before the introduction of iron into its construction, 1709-1820, and Mr. Hipkins brings forward satisfactory proofs that Bartolommeo Cristofori really invented the hammer instrument, and two examples, dated respectively 1720 and 1726, which internal evidence proves to have been manufactured by Cristofori, are fully described. To the musical antiquary this section of the primer may probably be the most interesting. In part ii. we have notes on stringed key-board instruments of the harpsichord type up to the end of the eighteenth century, when they were going out of use. Harpsichords, and even the feeble-voiced clavichord, may still be heard in good preservation, but they are regarded as little better than curiosities, although it is doubtful whether music of the Scarlatti-Bach period is heard to better advantage on a Broadwood, Erard, or Steinway grand pianoforte. In part i. we have a sketch, luminously written, of the development of the pianoforte since the first introduction of iron into its construction from 1820. This is mainly technical, but it contains valuable information to those who are in any way interested in the subject. It is questionable whether percussion key-board instruments can be very much developed in any further direction without detriment to their connexion in concerted works written for pianoforte and strings. Enough that Mr. Hipkins has dealt with his subject lucidly and intelligently, and to students his book cannot fail to be of valuable service, for he speaks with authority.

Richard Wagner: a Sketch of his Life and Works. By Franz Muncker. Translated by D. Landman. (Bamberg, Buchner Brothers.)—*Twenty Years of Bayreuth.* By Julius Erich Kloss. Translated by William Faulkland. (Berlin, Schuster & Loeffler.)—The performances of 'Der Ring des Nibelungen' at Bayreuth this summer seem to have given a further impetus to the issue of Wagner literature, though the last word might be regarded as

already spoken concerning the Bayreuth master. Herr Muncker takes the part of advocate rather than that of impartial judge. His small volume of 106 pages is one unqualified eulogium of an art-worker who apparently, like the king, could do no wrong. To take an example: we read on p. 104 that in his personal character Wagner

"was a man as good as he was great. In his nature, height of mind, depth of feeling, and childlike amiability were blended.....He loved and was mindful of every creature, man or animal, that needed help or sympathy. Courageous truthfulness was the foundation of his character."

These assertions may partially, but certainly do not wholly coincide with generally accepted views of Wagner's idiosyncrasy. But there is much that is interesting and instructive in Herr Muncker's treatise, particularly in his remarks on the inner ethical significance of Wagner's mature works, and in the exposure of widely accepted fallacies concerning the treatment of ancient legends, more particularly 'Tristan and Isolde' and 'The Nibelung's Ring.' The translation is very German in phraseology, but it is readable.—The other brochure is not so much as might be anticipated a sketch of the work carried on at Bayreuth since the theatre was opened twenty years ago, but in the main yet another attempt to glorify unreservedly the poet-composer and the enterprise that has been crowned with such extraordinary success. There is no longer any occasion for special pleading of this nature, but perhaps during a Bayreuth festival it is excusable.

Ancient Scots Ballads. Edited by George Eyre-Todd, with Harmonies for the Pianoforte arranged by Emile Berger. (Bayley & Ferguson.)—Few countries have so rich a store of popular ballads as Scotland, and this the volume under review goes far to prove. In the preface the editor draws attention to a difference, sometimes forgotten, that existed between the song and the ballad: the primary object of the former being to express the feelings of the singer, and the aim of the latter, to relate some anecdote or story. The selection consists of forty-seven of the best-known examples of Scottish minstrelsy, chosen with evident regard to their recital in the concert-room or the home. Each specimen is preceded by explanatory notes, many of which are instructive and interesting reading. The music to which the verses are allied is stated to be the "traditional airs to which they were wont to be sung." These melodies have been harmonized in a simple and effective manner by Mr. Berger, and the volume, which is handsomely got up, is well worthy of its subject.

Chopin's Greater Works. By Jean Kleczynski. Translated with Additions by Natalie Janotha. (W. Reeves.)—This little book is a translation of the last series of lectures delivered by Kleczynski in 1883 at Warsaw. The author shows keen sympathy with the composer's style, and analyzes the construction of his music in an instructive manner. Pianists will find their interest in Chopin's compositions much increased by perusal of this book, owing to the many valuable hints which are given with regard to phrasing and the use of the pedals. The volume also contains Chopin's notes for a 'Method of Methods,' from which it would appear that the master attributed the greatest importance to the relative strength of each finger being considered with regard to the accent and quality of tone required. The translation is extremely well done, and several portraits enhance the attractiveness of the book.

Delivery in the Art of Pianoforte Playing. By C. A. Ehrenfechter. (W. Reeves.)—The author of this book says little but what has been explained many times in kindred works, and may be confidently left to all good teachers to impart to their pupils; but the subject of intelligent phrasing is so important that trustworthy treatises on the art are always to be wel-

comed. The musical examples are all taken from Beethoven's pianoforte sonatas, and although some pianists may differ from Mr. Ehrenfechter with regard to the accentuation and phrasing of sundry of the passages referred to, the method adopted is reasonable and in accordance with the spirit of the music.

The Student's Harmony. By Orlando A. Mansfield. (Weekes & Co.)—The primary object of Mr. Mansfield's book is to ensure the student's success in examinations, and this, it may be confidently said, its pages are well calculated to secure. No attempt has been made to give a scientific basis for the rules which have been followed by the greatest composers, but the construction, classification, and use of chords are set forth in a clear and practical manner. The theory adopted is in agreement with that of Prof. Prout, the definitions of the technical terms are terse and lucid, and the musical examples are well chosen. To each chapter is appended a series of questions on the preceding matter, and a copious index renders the book useful as a work of reference with regard to the technicalities of harmony.

Musical Gossip.

THE first of the numerous autumnal festivals this year will take place at Worcester on September 6th, 8th, 9th, 10th, and 11th, the proceedings to be inaugurated as usual by a special service in the cathedral, with full orchestra, chorus, and some of the principal artists, on the first of the above-named dates. The following day (Monday) will be devoted to the general rehearsals, and on Tuesday the festival proper will commence in the cathedral with 'St. Paul.' The evening programme will consist of a new cantata, 'The Light of Life,' specially composed by Mr. Edward Elgar, and a selection from 'Samson.' The remaining performances are arranged as follows: Wednesday morning, a selection from Bach's 'Christmas' Oratorio, Schubert's motet 'Great is Jehovah,' Goetz's 137th Psalm, and Spohr's 'God, Thou art great'; evening, in the Public Hall, Beethoven's Pastoral Symphony and a miscellaneous selection. Thursday morning, Verdi's Requiem, Schumann's 'Rhenish' Symphony in E flat, and Blair's Advent Cantata; evening, 'Elijah.' Friday morning, 'The Messiah'; and in the evening a special concluding service. The principal vocalists engaged are Mesdames Albani, Anna Williams, Hilda Wilson, and Jessie King; and Messrs. Edward Lloyd, Hirwen Jones, Watkin Mills, and Plunket Greene. The scheme, though not specially remarkable, is well worthy of the time-honoured festivals of the Three Choirs.

THE next volume of the "Book-Lover's Library" will be 'A History of the Literature of Music from the Earliest Times to the Present Day,' by Mr. J. E. Matthew. It will treat, among other subjects, of the literature of the opera and sacred music, also of musical instruments, and will furnish a full bibliography.

THE Guildhall School of Music continues to flourish, in spite of the vicissitudes it has suffered in recent years by the loss of two principals in quick succession. The number of pupils, both in the spring and summer terms of the present year, has been more than a hundred in excess of that in the corresponding terms of 1895.

THE Welsh National Eisteddfod will be held next year at Newport, only three hours' journey from London, and it has been suggested that a metropolitan choir might take part in the principal choral competition.

THE musical recess this year will last only a month, for on Saturday week, the 29th inst., a season of six weeks' Promenade Concerts, managed by Mr. Robert Newman, will open at Queen's Hall. Mr. H. J. Wood, the conductor, has been holiday-making in Switzerland, but he will be back early next week. The orchestra will be quite as good as that of last year, but

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Mr. Newman hopes to secure a stronger list of principal vocalists and solo instrumentalists. He also has decided to utilize the smaller Queen's Hall for an exhibit of animated photographs, and he has secured a number of fresh views.

We referred last week to the rumours of a proposed season of English opera at Drury Lane next month. The Carl Rosa Company are, we understand, willing to bring their troupe to London for a few weeks, should a dramatic season not be decided upon. Their provincial repertory will, of course, be available, and this year it will include an English version of 'Die Walküre,' with Mr. Hedmond as Siegmund; 'Die Meistersinger' in English; and the new opera 'La Vivandière,' the chief part in which, written for Madame Calvé, was last year so successfully performed in the provinces by Miss Zélie de Lussan. Until, however, the theatre is declared available the matter cannot be considered as settled.

The Carl Rosa troupe open their provincial season at Dublin next Monday. The chief artists are Mesdames de Lussan, Elandi (Miss Groll), Alice Esty, Lily Heenan, Kate Hughes, Bessie Macdonald (a new soprano), L. Williams, Harwood, and Kirkby Lunn; Messrs. Brozel, Hedmond, Ludwig, Grover, Paul, Tilbury, Winkworth, Wood, Cunningham, Fox, Gillard, and Alec Marsh. The conductors will be Messrs. Jaquinot and Eckhold.

THREE valuable scholarships will be offered for competition at the Royal Academy of Music during the last week in September. They are the Henry Smart, Goring Thomas, and John Thomas Welsh scholarships, and all are tenable for three years. Full particulars may be obtained at the Academy.

ANOTHER one day's festival has been arranged at Tewkesbury to take place on September 24th.

THE Gompertz Quartet concerts in the Queen's Hall will be increased to six in number next season, the dates fixed being November 11th and 25th, December 9th, January 27th, and February 10th and 24th.

It is asserted that, in spite of the splendid patronage accorded to the Bayreuth performances this season, the cost so lavishly incurred in remounting 'Der Ring des Nibelungen' has resulted in a considerable balance on the wrong side. This, it is hoped, will be redressed when the work is again presented, together with 'Parsifal,' next year.

NEXT year the centenary of Schubert's birth will be celebrated at Vienna. There will, of course, be an exhibition, and already about six hundred objects, directly or indirectly associated with the composer, have been promised. Doubtless there will be many performances of Schubert's works in the various departments of his art.

THE centenary will not, of course, pass without notice in this country; and we would suggest, if not too late, that the nine symphonies should be given in chronological order once more at the Crystal Palace during the second half of the Saturday concerts. At the former cycle, several years ago, some of the early examples, until then unknown, proved very interesting; but for some reason they have since been wholly neglected, although they are now published and are open to the world.

SIXTY-ONE operas have been performed at the Vienna Hoftheater during the past season. One of the novelties to be given early in the autumn is Giordano's 'André Chénier,' which seems to be gaining favour in Germany.

THE bulky posthumous literary manuscripts of Rubinstein are being carefully examined, and a portion of them will probably be published during the winter season.

As no Russian work, since the withdrawal of Rubinstein's 'Nero,' is now in the repertory

of the Imperial Opera, Vienna, Massenet's 'Manon' has been fixed upon for the gala performance to be given in honour of the Tsar and Tsaritsa on the 27th inst. The performance will be by imperial command, and Madame Renard and M. Van Dyck will play the chief parts. It will be recollected that M. Van Dyck chose this character for his debut at Covent Garden some years ago.

ACCORDING to the continental papers, at the congress of the Richard Wagner Society at Bayreuth, a week or so ago, it was officially reported that the membership had fallen from 8,900 to 3,000. A proposition by Baron von Deckendorf to dissolve was rejected, and instead a manifesto was prepared urging the German Wagner lovers to increase the membership. The falling off, of course, by no means indicates any diminution in the interest felt in Wagner's music. Indeed, whereas when these societies were founded, more than twenty years since, Wagner's advanced operas were little understood, their music is now the greatest attraction both in the opera-house and in the concert-room. The Wagner propaganda is now, therefore, more or less superfluous. The final cycle of 'Der Ring des Nibelungen' takes place at Bayreuth from Sunday to Wednesday next, under Herr Richter.

AMONG the visitors to Bayreuth this autumn has been Herr Robert Sipp, who taught Wagner the violin, and who is now a veteran of ninety. He came by special invitation from Frau Cosima. The composer himself, it is feared, did not profit much by Sipp's lessons, for he never cultivated the violin, and was a very indifferent performer upon that instrument.

HERR MORITZ ROSENTHAL has signed a contract to give a hundred recitals in the United States this winter. He has not been in America for several years, but his successes in England have aroused special attention to him on the other side of the Atlantic.

THE *Musik-Instrumenten-Zeitung* has, in connexion with the recent musical exhibition at Berlin, published a special illustrated edition of that paper, which the publishers offer to send (for 5d. postage) to any one interested in such matters. This edition comprises a hundred pages of text, with numerous illustrations, and it contains a history of the Berlin musical instrument industry since the year 1700.

DRAMA

THE ELIZABETHAN DRAMA.

The Shakespeare-Secret. By Edwin Borman. Translated from the German by Harry Brett. (Wohlleben.)—Human folly is certainly beyond calculation; it passes all understanding. The volume before us is a very monument of it. The author deals with two of the most distinct and individual writers of all literature, English or other, and he is so absolutely incompetent, both in learning and in discrimination, that he confounds and confuses them—that he identifies them—that he maintains Shakespeare is Bacon! And he has found a translator worthy of him, not less lacking in knowledge, in judgment, and in all qualities necessary for the discussion of the matter supposed to be discussed. It is really amazing that such ignorance should so parade itself. It takes all sorts to make a world, we are told; and so we presume it takes all sorts to make Germany and to make England. At all events, here is a German, with an Englishman to back him, producing a volume of quite indescribable nonsense with all the manner of an enlightened and final authority. There is no need of special selections to show the quality of these gentlemen. We will open the book anywhere, and "sample" it. The author quotes some well-known phrases and proverbs of Solomon's, which he points

out appear, or are illustrated, in Bacon's works and in Shakespeare's; and then concludes:—

"Thus all the proverbs we have named, together with the explanations thereof, stand in clear and indubitably intentional connexion with the tragedy of 'King Lear.'"

Let us take an instance of this "clear and indubitably intentional connexion":—

"Solomon says: 'A wise servant shall have rule over a foolish son.' Francis Bacon mentions 'a servant or humble friend' who acts as 'arbitrator in their disputes.' This corresponds exactly with the Earl of Kent in 'King Lear.'"

And so on, for the other instances and the other arguments, so called, are neither better nor worse than this one. "Argal" Bacon wrote Shakespeare's plays! Perhaps the author reaches his zenith—or his nadir—in his 'Hamlet' sections. "Just as the 'Tempest,'" he says, "shows the closest relation to the first essay on natural history, viz., to the 'History of the Winds,' so does 'The Tragedie of Hamlet' stand in connexion with the second section, namely with 'The History of Life and Death.'"

Accordingly the reader is presently informed that Gertrude is

"the Spirit's wife, the frail body on which the physician Hamlet practices [*sic*] mental vivisection, drawing constant comparisons with the corporeal."

Laertes is the word "alert" by a transposition of letters; Cornelius is

"the first name of the Roman historian Tacitus, of whose writings Bacon makes much use..... Cornelius Tacitus means Cornelius THE SILENT. And the Cornelius of 'Hamlet' does not speak one word in spite of his full-sounding name."

Polonius

"appears to be based on the name of the philosopher Apollonius [*sic*] of Tyana."

Marcellus is

"a modification of the word Paracelsus."

Bernardo is

"the representative of Bernardino Telesio, the confederate of Severinus Danus, Hamlet, and Bacon."

The word Horatio

"is formed out of the exclamation Ho! and RATIO (common sense, intelligence)."

But the readers must by this time be exclaiming "Ho!" as they, too, are possessed of "RATIO (common sense, intelligence)." The only part of this volume of the slightest value whatever is the portraits and the "Facsimiles of Handwritings, Title-pages, Single Pages, and Other Matters." These are well turned out, and, familiar and accessible as many of them are, still deserve a welcome. Would that the book had begun and ended with them!

Heine on Shakespeare: a Translation of his Notes on Shakespeare Heroines. By Ida Benecke. (Constable & Co.)—Anything less like ordinary criticism of poetry than Heine's 'Shakespeare's Maidens and Women' is not easily found in literature. In editions of Shakespeare, accordingly, down to the latest, reference to it is rare, and close knowledge of it characterizes ordinarily the students of Heine rather than those of the great William, as Heine, in the phrase "der Konkurrenz des grossen Williams," called the English dramatist. A pupil of Schlegel, whom afterwards he bitterly attacked, Heine had, for a German who was not also a commentator, a certain knowledge of and a genuine enthusiasm for Shakespeare. Nothing, however, was further from his mind when he published the volume now once more translated than to furnish any exegesis of the dramatist's works. Before all things he strove to air his spleen against England and the English, and he sought incidentally to fustigate the friends of former time who had been too unconcerned or too impotent to aid him in his early aspirations and efforts. For the light they throw upon Shakespeare these writings are of little importance; for that they cast upon Heine they are invaluable. They coruscate with humour, are scathing and merciless in arraignment, "phenomenal" in ignorance, amusing in inconsequence, and indecent in abuse. If these charges are held too harsh, it

must be remembered that Heine himself apologized in later years for his censure of the English, of whom he was quite ignorant, and characterized some, at least, of his utterances as mere ill-tempered abuse. After all has been said against these essays, moreover, they are, from the point of view of Heine's personality, precious and immortal. The characteristics they display are those of Heine himself, a man constant and faithful in nothing but his animosities, a genuine poet and a would-be Aristophanes, a defender of democracy and a scorner of the people, unscrupulous, intemperate, capricious, and, in many respects, incomparable, if not divine. These essays were appended in the first edition to a series of pictures of Shakespearean heroines the work of Englishmen, who, as Heine says, with a lofty and daring generalization, "bungle as miserably in painting as they do in music." These designs, "the excellence of which," according to Heine, "is manifest," are forgotten, while the comments upon them are lasting, and little the poorer for their absence. The translation is fluent and fairly close. Now and then a sign of prudery is to be traced. "Embrace" is not a translation of *ziengeln* in the account of 'Antony and Cleopatra,' p. 61. The verbal quibbles in which Heine was apt to indulge are occasionally passed over. Their omission can, however, scarcely be regarded as a loss. To the Englishman knowing no German, for whom, of course, it is written, the translation may be commended. It is unburdened with notes, a matter for which, on the whole, though allusions will often be lost, the reader may be grateful.

Dr. Leopold Wurth, in his *Das Wortspiel bei Shakspeare*, one of the "Wiener Beiträge zur englischen Philologie," issued under the general editorship of Dr. J. Schipper, has produced a laborious and elaborate study of Shakespeare's puns and quibbles, which is immensely superior to any other investigation of the kind, and is scarcely likely to be superseded in its line. And such a study was assuredly worth making, as casting important light on a certain side of Shakespeare's art and of Shakespeare's age. The first part, after some introductory remarks on word-play as a work of art and as a matter of history, discusses at length words used in two senses and Shakespeare's dealing with them, and then puns proper, i. e., the confusions with each other for jocular purposes of pairs or sets of words of identical or similar sound—how Shakespeare indulged in "parechesia," "paronomasia," "adnominatio," &c., no doubt in utter innocence of these inhorn terms. The second part examines the relation of Shakespeare and his predecessors and his contemporaries to word-play, and attempts some characterization of Shakespeare as a word-player. This brief summary will show at once the thoroughness of Dr. Wurth's scrutiny and how slight by the side of it are the corresponding sections of Mrs. Cowden Clarke's 'Shakespeare Key.' Last, but not least, comes an excellent index, which forms, in fact, a highly useful register of Shakespeare's puns, and which by itself should secure for this volume a place in the library of the careful Shakespearean student. To make such an investigation exhaustive and complete even the labor *improbis* of a German scholar can scarcely hope. Undoubtedly Dr. Wurth has done everything—and more than everything—in this direction that could be fairly expected. And it is in no fault-finding spirit, but rather from a wish to show our gratitude, that we offer him an addition to his pun-list, long and valuable as it is, viz., the word "roarers" in the 'Tempest': "What cares these *roarers* for the name of king?" Unquestionably, when the boatswain calls the waves "roarers," and suggests their indifference to the king's name, he is consciously adopting a title by which the "rowdies" or "bullies" or "rioters" of James I.'s time were well known—a title as familiar as Mohawks became in a later reign. Thus Earle, in his character of

a sergeant or catchpole, says the sergeant is "one of God's judgments, and which our *roarers* do only conceive terrible." Again, the same writer, speaking of "the common singing men in cathedral churches," declares they "are a bad society and yet a company of good fellows that *roar* deep in the choir, deeper in the tavern." Yet again, he describes "a handsome hostess" as "the loadstone that attracts men of iron, gallants, and *roarers*." Overbury devotes one of his essays to the portrayal of "a *roaring* boy."

Lyly's Endymion. Edited with Notes and Introduction by G. P. Baker, of Harvard University. (New York, Holt & Co.)—From the cover and from an advertisement at the end of the book we learn that this is one of a series entitled "English Readings for Students." In an elaborate introduction, occupying nearly two-thirds of a volume of 306 pages, the editor endeavours to throw some new light on the reasons for the delay in the publication of the second part of Lyly's 'Euphues'; on the connexion of this work with his early plays, and on the order of the plays themselves; on the distinguishing of what is Lyly's work from what is not; on his part in the Hervey-Nash controversy, and on the dates for the undated begging letters of Lyly to the Queen. He hopes, also, that his introduction will lead to a wider acceptance of the idea advanced by the Rev. N. J. Halpin ('Oberon's Vision,' published by the Shakespeare Society, 1843) that 'Endymion' is an allegory treating of the relations of Leicester with Elizabeth; and that it may help to a better understanding of the history of the children's companies between 1580 and 1600. Mr. Baker's conclusions on many of these points depend largely on his interpretation of the supposed Endymion allegory; and here it is to be remarked that it is only Mr. Halpin's leading idea which he maintains—on many essential points he differs from him widely. His own interpretation, briefly summed up, is that the play shadows forth Leicester's disgrace and imprisonment at Greenwich—for "a month or two," commencing late in July, 1579—consequent on the discovery of his marriage with Lettice, Countess of Essex, and his subsequent reconciliation with the Queen; in celebration of which joyful event he supposes the play to have been written and produced in September, 1579, and, of course, late in that month, the "month or two" of imprisonment not admitting of an earlier date, and other events, duly set forth, not admitting of a later date. The fact that the relations to each other of the characters of the play are greatly at variance with those of the historical personages they are supposed to represent offers no insurmountable difficulty to Mr. Baker; he sees in this a set purpose of the dramatist, a device expressly intended to "confuse all but those best informed as to the private history of the court." We are not inclined, even did our space permit it, to follow step by step the elaborate arguments by which Mr. Baker arrives at his conclusions; he has set them forth apparently with great fairness and an earnest desire to arrive at the truth; but the upshot is that 'Endymion' must be considered to be the first play Lyly ever wrote, that its date is much earlier than has hitherto been supposed, and that it must have been written and produced in a marvellously short time—a few days only, in fact. The possibility of an inexperienced dramatist producing, as it were, impromptu such an elaborated five-act play as 'Endymion' does not appear to have been considered by Mr. Baker; we must own ourselves unable to believe in its probability. Mean time his interpretation of the supposed allegory and the date of the play are mutually interdependent; if one fails the other cannot stand, and other points dwelt on in the introduction would be involved in the general ruin. A portion of the space occupied by this introduction

might, we think, with advantage have been bestowed on the elucidation of the text of the play itself, and for this purpose more use might have been made of the notes of preceding editors; but it is evident that Mr. Baker has felt greater interest in his attempt to solve the problems of Lyly's little-known personal career than in the setting forth of his literary work.

SHAKSPEARE AND SUCKLING.

47, Derby Street, Moss Side, Manchester.

It may be worth noting that the interesting question raised by J. H. I. has already been discussed. There is an article, signed R. H. S., on the subject in the *Philobiblion* (New York, 1861, vol. i. p. 19). In a subsequent communication (p. 66) he points out that Malone has printed Suckling's verses in the notes to the 'Rape of Lucrece.' WILLIAM E. A. AXON.

Dramatic Gossip.

At the close of his season at the Comedy Theatre Mr. Daly announced his return next year with a couple of Shakespearean comedies, in which Miss Rehan will appear. This, it is not, good news according to the treatment the plays are to receive. Great as is the delight derived from seeing Miss Rehan in Shakespearean characters, we would rather forego it than accept the bowdlerizing processes Mr. Daly thinks it his duty or his interest to adopt. On the questions of stage decoration and the perhaps compulsory rearrangement of scenes we have every disposition to be indulgent. The sacrifice to prudery of Shakespeare's best and most significant lines is a different matter.

On Tuesday the Comedy Theatre reopened, under the management of Mr. Charles Hawtrev, with 'The Mummy,' a three-act farce by Messrs. George D. May and Allan Reed. Mr. Lionel Brough resumes the character of Ramesses, taken by him on the first production of the piece on the afternoon of July 2nd at the same house. Miss Annie Goward has also been re-engaged for Cleopatra. Miss Elliot Page replaces Miss Charlotte Walker as the American visitor to whose indiscreet meddling the untimely revivification of the mummy is due. Some not too easily perceptible changes have been made in the action, and the piece remains trivial, silly, and amusing.

The theatrical season has been during the past week at its slackest. Signs are not wanting that the respite will be short, and before the close of the month an active autumnal season will be in full swing.

To the list of deaths on the stage must be added that of Mr. Temple E. Crozier, slain on Tuesday night by his associate Mr. Wilfred H. Franks at the Novelty Theatre. The deceased was playing the villain in a drama called 'The Sins of the Night,' and had at the close to be stabbed. Mr. Franks employed a genuine stiletto in place of the blunted trick dagger ordinarily used, with the result that the unfortunate actor fell and died. As legal proceedings are pending, comment is impossible. Cases of the kind are exceedingly rare, though actors off the stage are responsible for a share of homicides.

'MADAME SANS-GÊNE,' with Miss Ellen Terry as the heroine, will succeed 'Cymbeline' at the Lyceum.

TO CORRESPONDENTS.—W. A. S. H.—J. A. M.—W. S. S. E.—A. C.—P. A. S.—received.

J. H.—We cannot undertake to answer such questions.

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QUERIES.—'Beazed'—Domesday Survey—Hill Family—Cor. II. 9.—Marquis of Granby's Regiment—Religious Dating—'Mac' and 'Mc'—'Filomet'—Highland Horses—Horse-shoe Shaped Eves—J. Cobb—Surnames—Church Key Figured—Domesday Oak—Family Arms in Republic—John Wainwright.

REPLIES.—Oxford in Early Times—Umbriel—Grace Darling Monument—Boat—'Irho'—'Twilight of Plato'—Cockades—Heraldic Position of Font—'Entire'—'Rathe Ripe'—Great Beds—Lieut. General Webb—Stuart Canals—'Linkundoodle'—'Secret of Stoke Manor'—Pin and Bowl—'The Ghaor'—Inscription in Fulham Church—Bishop of Condom—Hulke: Hulke—Southwell MSS.—Leap Year—Growing Stones—St. Ucamber—Clock—New England and the Winthrop—The Label—Merchants' Marks—Meeting-house—Plague Stones—Diminutives in Silver Latinity—Coleman—'Billingsgate'—'Redstaves'—Dog Stories—Works on Brasses—Arm of John Shakespeare—Coaching Song—Acrologies—'Displeish'—Malta—Florence a Male Name—'To Stop'—Universities of the United States—'Pony of Rest'—Wedding Ceremony—Episcopal Chapels.

NOTES ON BOOKS.—Woodward's 'Heraldry British and Foreign'—Journal of the Ex-Libris Society—Magazines of the Month.
Notices to Correspondents.

THE NUMBER FOR AUGUST 1 contains—

NOTES.—Sir John Conway—Cassanovian—'Bee's Knees'—Good Friday Night—Revolution of 1688—Westminster Abbey—'Gent'—'Breaking Glass'—Serjeants' Kings—Order of the St. Esprit—'Go sht, you jades!'—'The Memorabilia Fies'—'Would a saint prove'—Collins's 'Peasage'—Brass at Cowfold.

QUERIES.—Dreamland—Dream-books—'Rehatched'—Journal of Rev. J. Berry—'Reign' of Rectors—Authors Wanted—Shield for Wives—Thamur, of Peterborough—MSS. in Trinity College, Dublin—Dunee at Killebrackie—Jacobite Song—Miller, clockmaker—Robin Hood—'Reel of Tulloch'—'Bobtail'—'Lounder'—Authors Wanted.

REPLIES.—Joke of Sheridan—S. Pepps—Coincidences—Flat-irons—Perambulator—Tannard's 'St. Sepulchre'—'The Ghaor'—'Mac' and 'Mc'—Rev. J. Arrowsmith—Coronation Service—Potatoes and Rheumatism—Spider-wort called 'Trinity'—Sedilia—Grinaby Castle—Weighing the Earth—Suffix 'well'—Earliest Circulating Library—'The Old'—'Sunders'—Grooming—Translation—Broom Dances—Saxon Wheel Cross—St. G. Nares—'Only'—Stuart, Earl of Orkney—'Feared'—J. Everard—Skull in Portrait—Gray or Grey—Norman Roll at Dives—Curious Teutro—Book of Common Prayer in Roman Offices—Prebendary Victoria—Warham, Archbishop of Canterbury—Emaciated Figures—'A Trouble'—Angela Catalan—Commen and Napoleon—'Harmony in Verse'—Shakespearean Declaration—Legend of Reading Abbey, &c.—T. Galasborough—St. Paul's Churchyard—St. Cornely—Churchwardens—'Nickelby Married'—Scottish Legend—Maxwells of Nithsdale—'Fisherhouse'—Sensitized Forgets.

NOTES ON BOOKS.—Wright's 'English Dialect Dictionary'—Egerton's 'Admiral Hornby'—Munk's 'Sir H. Halford'.
Notices to Correspondents.

THE NUMBER FOR JULY 25 contains—

NOTES.—'Gates' of York—Shakespeare—Thieves' Candles—Lucifer Matches—Battle of the Nile—Henry Grey, Duke of Suffolk—Meal of Our Ancestors—Thomas Dyche—Rev. G. Munford—Thackerayana—Devil's Plot—Literary Knowledge—Blessing the Fisheries—'Smoker'—'Sleeper'—'Diner'—Fulwood's Rents.

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REPLIES.—St. Paul's Churchyard—St. Ucamber—The Slayer of Argus—Dorset Dialect—St. Sampson—'Bedstaves'—Benest and Le Geyt Pedigree—Coaching Song—Church Bells—Charr in Windermere—'Fisherhouse'—R. Justice—Pamela—E. Young—Lead Lettering—F. Robson—R. Huish—Ku Klux Klan—'Napoleon galeux'—Chestnuts and Rheumatism—Dialect—Metre of 'In Memoriam'—Margraves of Anasch—'Recht'—Dyce Sombre—Figs—Gmail—Jack Churchyards—Windmills—Waterloo Dinner—Lord John Russell—'Bombellies'—Old Clock—Colonist—Noted Names of Fiction—Pope's Villa—Knights of John—Ancient Service Book—Family Societies—Patriot—L. Blower—Rose Family.

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